

**A Text-Linguistic Approach to Translation and Interpreting:  
A Malaysian Training Perspective**

**By  
Leelany Ayob**

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Department of Languages  
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## Dedication

To my precious children,  
this is for you...

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## **Abstract**

This thesis attempts to investigate how text-linguistics assists in understanding texts, how the different elements of contexts play instrumental parts in achieving a holistic view of texts, and consequently help translators and interpreters in producing better translations and interpretations. The thesis proceeds with an introduction to the features of text-linguistics; namely register, pragmatics, semiotics, and structure and texture. These features are then applied to translation and interpreting contexts. With the view that each culture is unique, translators and interpreters should understand that each element may and may not work similarly in comparison; thus all kinds of factors such as the level of formality, the pragmatic effects, the meanings in signs, the way texts are organised, etc., should all be taken into consideration.

Analyses are firstly done by selecting samples in the form of case studies taken from various sources researched and studied, taking into account specific discussions on the elements mentioned, in both translation and interpreting domains. Another form of study which is the data analysis chapter, begins with a compilation of chosen samples in English and the features in each text described. These samples are then sent to Malaysian translators, through translation agencies, to be translated into Malay. A second set of samples in the form of subtitles are also chosen and analysed. This section, again, focuses on the observation of how the features of text-linguistics are dealt with.

From this study, it is concluded that the knowledge of text-linguistics is significant in enabling the understanding of texts, taking the holistic value, and consequently assists translators and interpreters in producing better translations and interpreting. It is, therefore, beneficial for translator and interpreter trainers, subsequently their trainees, in gaining, imparting, and practising such knowledge. Hence, a chapter on how to adopt this theory in the training of translators and interpreters, with the Malaysian context in mind, is presented.

## CHAPTER ONE: INTRODUCTION

### 1.1 Linguistic Framework of the Research

Throughout history, translators and interpreters have taken on an amazing range of responsibilities; they act not only as translators in the linguistic sense, but also as spokesmen/spokeswomen for their communities, guides, ambassadors, diplomats, advisers, and more. They could also be situated along a continuum, at one extreme being ‘wise men’ and at the other, ‘traitors’, as they could manipulate their language skills to achieve an end that is unfavourable to one party. It should also be noted that the role of translators and interpreters in educational contexts is highly significant, not only for the ability to be an assistance in communications from a source language to target language between instructors and participants, but more so for the information and knowledge people are able to convey and share.

Linguistics and translation studies began their development separately, with even the denial of mutual relevance. However, various linguists started writing on translation, and were influenced by ideas from structuralism, functionalism, sociolinguistics and psycholinguistics. These linguists began to place meaning and communication at the centre of their analysis.

Merely being fluent in the working languages is by no means the only quality needed to be a competent translator, a number of other qualities are also needed. In a study of communicative competence, Mason (1998: 31) adopts four-part classification proposed by Canale (1983) which accounts for the underlying system of knowledge and required communication skills of translators:



- i. Grammatical competence: the knowledge and skill required to understand and express accurately the literal meaning of utterances.
- ii. Sociolinguistic competence: the ability to judge the appropriateness of utterances to a context, in terms of such factors as the status of participants, purposes of the interaction and norms and conventions of interaction.
- iii. Discourse competence: the ability to perceive and produce cohesive and coherent texts in different genres and discourses (Hatim and Mason 1990).
- iv. Strategic competence: the skill to repair potential breakdowns in communication and to enhance the effectiveness of communication between source-text producer and target-text receiver (Bell 1991: 41-4).

To illustrate, a text in French shown below is part of a European Union directive concerning the distribution of pharmaceutical products:

Les Etats membres prennent toute mesure utile pour que ne soient distribués sur leur territoire que des médicaments pour lesquels une autorisation de mise sur le marché conforme au droit communautaire a été délivrée.

In order to achieve the status of a legally binding document in the target language community, following the classification outlined earlier, the translator might relate the text to context by doing the following:

- i. Choosing items that would relay, most closely, the propositional meaning of the text through the lexical and syntactic potential of the target language, while ensuring any necessary changes such as word order are made, i.e. *member states* for *Etats membres*.

- ii. As the status of the text is directive, with binding force on its users, translators should consider this criterion when rendering the text.
- iii. The status of the text is authoritative, a powerful discourse, thus the translator has to adopt “the conventions of the appropriate legal genre in English to produce an instance of the text type ‘instruction-without-option’”(Mason 1998: 31).
- iv. Taking into consideration the sociolinguistic, genre and discoursal aspects, any ambiguity can be resolved by ensuring that the communication is explicit and no legal loopholes exist.

All these steps are essential in enabling the translator to render the source text producer’s intentions.

Beyond the words we use, language enables us to accomplish things by speaking or writing. Nonetheless, it is rather difficult for translators to be absolutely certain what the text producer knows or intends. What they can do is “build a mental model of intended meaning on the basis of the textual record and all relevant contextual information available, which is then matched against their knowledge of language and of the world at large” (Mason 1998: 32). The intended meaning of the language used falls under the field of pragmatics. In translation, it is sometimes absurd to translate literally when the intention relayed in the source language actually means something different. As an example, one might ask for a glass of beer. In a context where the culture views alcohol as something negative, the utterance might actually be meant to create a stir. To simply translate literally into a language where it is a common type of drink taken at leisure would produce a totally different impact.

Context is a significant part of translation/interpreting. According to Fawcett (1997:72) the concept of context is interesting in that “...it allows us to describe the linguistic behaviour of a given situation in a scientific way, to find out how other languages handle the context in question, and to translate accordingly, using just the form of words we desperately need to translate our source text”. Phrases like *e pericoloso sporgersi* means *do not lean out* and not *it is dangerous to lean out*. A further example of the applicability of context is in the possible translations of the French sentence *Je vais a l’école*. The possibilities in English translation are numerous: *I go to school, I’m going to school, I’m going to the school* and *I’m driving to college*. Only when the context of situation is understood can the translator/interpreter decide on the most accurate translation.

Context can be approached through the dimension of register, where there is the specification of the elements of the communicative event, its participants and parameters. We do not always speak in exactly the same way all the time because language varies in different contexts and situations. Register can be described using two parameters: language user and language use. The sub-parameters for language user are: time (historical), space (geographical), and society (social class). Texts come from all sorts of different eras; words subsequently change or disappear as the era changes. Grammatical structures goes through similar changes, as the spelling. Thus, translators have to opt for either translating using the similar era of the target language, or to choose a modern version of the language, when they face texts that are from different eras.

A fundamental principle in such an approach to language in its social context is the primacy of the (linguistic and) extra-linguistic context, as Halliday (1978:28) puts it:



Essentially... language comes to life only when functioning in some environment. We do not experience language in isolation – if we did we would not recognize it as language – but always in relation to a scenario, some background of persons and actions and events from which the things which are said to derive their meaning... any account of language which fails to build in the situation as an essential ingredient is likely to be artificial and unrewarding. (cited in Emery; 1991: 569)

No actual text will exhibit only one language function. In fact all texts are multifunctional, even if one overall rhetorical purpose will generally tend to predominate and function as the ultimate determinant of text structure (Hatim and Mason 1990). In translation and interpreting, not only is it essential to consider the source text language and function, but also the translated or interpreted text. It is text-linguistic theory which takes into account the different elements of register, pragmatics, semiotics, and structure and texture which provide a holistic value in understanding texts. It is this approach in its application to translation and interpreting that my research adopts ultimately to provide a framework for pedagogical purposes, based on this approach.

## **1.2 Aims of the Research**

The purpose of this thesis is to explore possible applications of text-linguistics, which subsumes the interdisciplinary study of text in context, in the field of translation and interpreting, and the implications in translator and interpreter training.

This research aims to bring various issues to light. It intends:

1. to provide a comprehensive study of the theory of text-linguistics within the perspective of translation and interpreting studies;
2. to describe and explain the importance of recognising the features in text-linguistics in assisting the understanding of texts;
3. to conduct an analytic study on how the features of text-linguistics, such as register, pragmatics, semiotics, and structure and texture apply to translation and interpreting;
4. to provide evidence from concrete texts belonging to different genres, namely advertisements, poems, notices, novels, interviews, and movie dialogues in an attempt to illustrate how the understanding of these features of text-linguistics could help assist translators and interpreters in producing more accurate translations and interpreting, and avoid inaccuracies or misinterpretations;
5. to lay out the issues pertaining to the pedagogical aspects of translation and interpreting;
6. to attempt to provide guidelines in the training of translators and interpreters, giving insights on how to approach texts of various types and forms, using the framework of text-linguistics, in order to avoid any ‘breakdown’ in translation or interpreting.
7. to attempt to provide a holistic approach to the training of translators and interpreters through introducing features such as register analysis, pragmatic

meaning, semiotic considerations, structure and texture in the hope to produce translators and interpreters equipped with the tools to provide professional translation and interpreting.

### **1.3 Layout of the Research**

The first chapter is concerned with guiding the reader through the thesis by providing the linguistic framework of the research, the aims of the research and the way the thesis as a whole is organised.

The second chapter develops a theoretical framework for text-linguistic study. It is divided into three main parts: a comprehensive review of the significant features of text-linguistics: register, pragmatics, semiotics, with the inclusion of structure and texture. The first part attempts to give insights into the notion of register from prominent linguists, such as Gregory and Carroll, Halliday, and Crystal and Davy. Gregory and Carroll provide insights on the basic theory of register; while Halliday presents a more complex account of a similar notion; and Crystal and Davy give a more elaborate perspective on register with reference to stylistics, and suggest other areas or dimensions that should be explored in order to understand texts.

The second part of chapter 2 describes the pragmatic aspects of text-linguistics, looking at J. R. Martin's pragmatic view of register, and J. Thomas's elaboration of notions such as Speech Acts, the Cooperative Principle, the Gricean Maxims and Implicature, while at the same time, providing various examples of pragmatics in action.

Hatim and Mason provide a holistic approach, in the third and fourth part of chapter 2, by incorporating the notion of semiotics, along with the concepts of register



and pragmatics, into the study of texts, taking into account the elements of discourse, genre and structure and texture.

Chapter 3 is divided into two parts. The first part attempts to describe how translation and interpreting can generally benefit from the notion of understanding texts in contexts using text-linguistic approach. In the second part, case studies follow with discussions on how the various features in text-linguistics at work in both translation and interpreting. This section provides examples of translations and interpreting scenarios, with detailed discussions on the significance and applications of text-linguistic features in the various tasks at hand. Aspects such as register, pragmatics, discourse, genre and structure and texture are particularly emphasised.

Chapter 4 aims solely at analysing data taken from various genres, namely advertisements, poems, novels, recipes, and movie excerpts. The Malay translations and interpretations (subtitling) of the texts are compared to the original, focussing on how the translators and interpreters deal with the features in the original, and observing the success or failure in the rendering into Malay. In the case of the translations of the written texts, the Malaysian translators were given a list of questions (see appendix 12), after the translations were completed, with reference to the translation tasks they were given earlier. (The term Malaysian is used instead of Malay is due to the fact that Malaysia has a multi-racial society. The term Malay refers to either the national language or a race, as the identity of the translators is unknown due to the translation company's policy. It is, therefore, more appropriate to use the term Malaysian translators, instead of Malay translator which could indicate the race). As for the movie excerpts, they were taken from one single television programme, *Cinema, cinema*,

*cinema*. The subtitles of chosen movie excerpts are observed, again examining how the features of text-linguistics existing in the texts are dealt with in the subtitling.

The fifth chapter attempts to provide guidelines for translation and interpreter training, adopting the features of text-linguistics as the didactic approach. Within translator and interpreter training, issues surrounding the selection, teaching (presentation, grading, etc.), and preparation of translators and interpreters are discussed, as well as a suggested overall course plan laid out.

The final chapter, the sixth, concludes the thesis and highlights the findings of the present research.

## CHAPTER TWO: REVIEW OF THE LITERATURE / THEORETICAL FRAMEWORK

### 2.0 Introduction

This chapter is specifically aimed at discussing the vital parts of text-linguistics, namely register, pragmatics, and semiotics. Register provides the framework in text analysis and is an essential tool in understanding the relation between a situation and the language used in that situation. Register is grammar and vocabulary in context and provides objective interpretation of texts. The concept of register will be defined, in this chapter, specifically as a variety according to use. And then to pinpoint critically the way register is analysed by prominent linguists, namely Gregory and Carroll, Halliday, and Crystal and Davy.

Pragmatics looks at “the way utterances are used in communicative situations” (Baker 1992: 217). The section begins with Martin’s pragmatic view of register by analysing how children, from the age of five and six, learn to use their linguistic resources to produce texts appropriate to their context, beyond the register elements. J. Thomas (1995) provides a thorough presentation of the multifarious ways of making meaning, describing Speech Acts, the Cooperative Principle, Gricean Maxims and Implicature. Finally Hatim and Mason (1990) introduce another important element in the pragmatic dimension, the text act.

Along with two other dimensions: register membership and pragmatic action, semiotics completes the dimensions of context. Pragmatic action mobilises the resources achieved from register analysis; semiotics, then, encapsulates pragmatic actions and treats them as signs. Text, discourse and genre, which are elements of macro-signs, are also described, as well as the structure and texture of text introduced.



## 2.1 Register

The notion of register has long been discussed in linguistics. Register, as explained by Halliday (1978), is the semantic variety of which a text may be regarded as an instance. The primary distinctions in language variety are the dialect, which is defined as variety according to the user, and register, which is defined as variety according to use. Dialect is what an individual speaks and it distinguishes between one person (Mr. X) from another (Miss Y). Register, on the other hand, subsumes distinctions within an individual, e.g. Mr. X. It entails what the individual is speaking, determined by what he is doing at the time. O'Donnell and Todd (1980: 61) provide examples, which explain variation within an individual.

(1) *Excuse me, could you tell me the right time, please?*

(2) *What time is it, please?*

(3) *What's the time?*

(4) *How's the enemy?*

(5) *Time?*

(6) *How much longer have we got?*

(7) *My watch seems to have stopped ...*

*etc.*

These are different ways of asking the time and could be produced by the same individual. Each is used in different situations accordingly. Sentence (1) could be said to a total stranger and it is not likely to a person with whom the speaker has an intimate relation. Sentence (4) might be used to a colleague or a friend and not to a person of higher authority, for example. Sentence (6) in most instances is used to a person sharing the same activity as the speaker. A person with good command of a language will know

that particular situations require particular linguistic demands. We communicate through language by appropriately responding to those demands.

Halliday and Hasan (1985) offer a well-known definition of register:

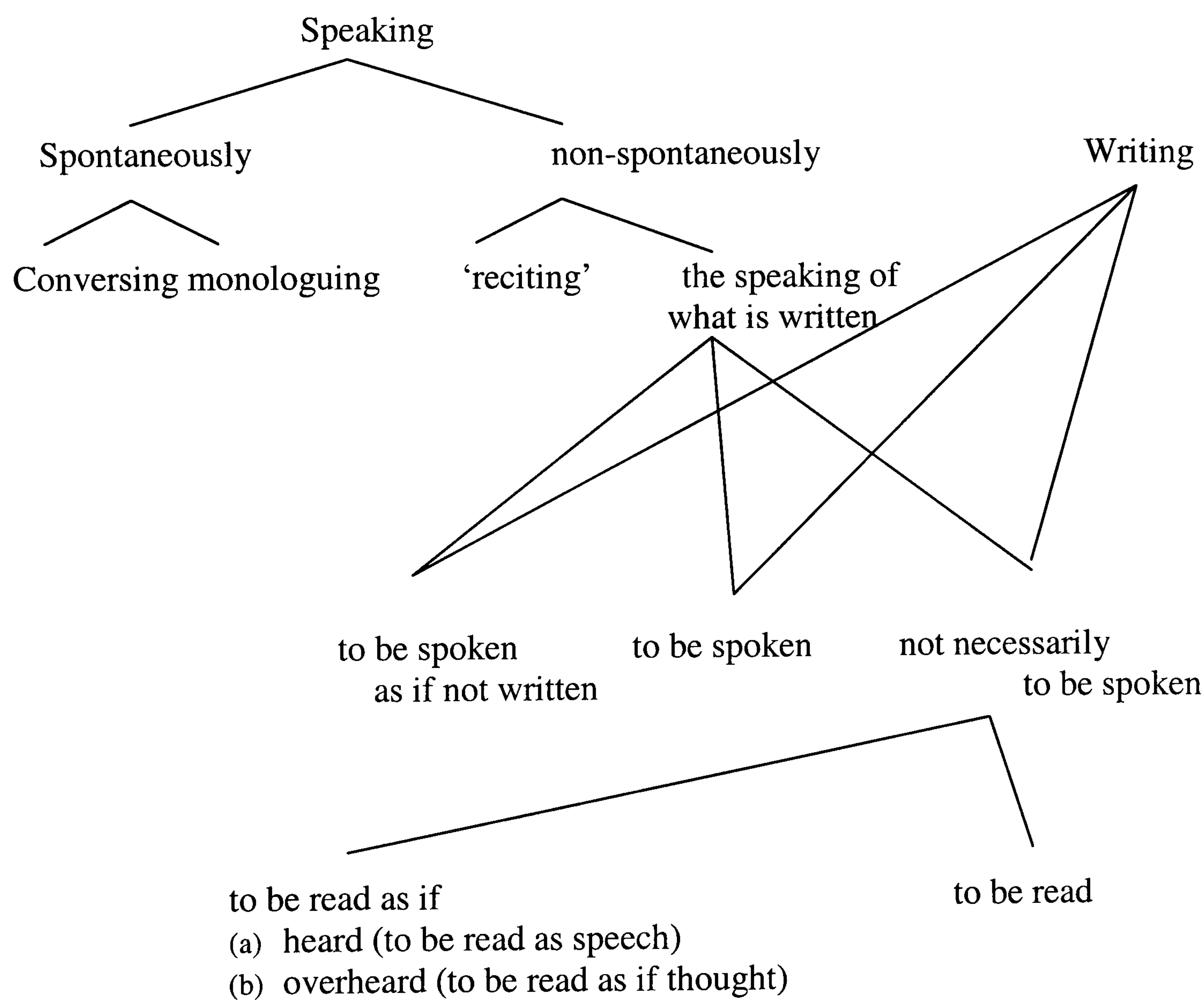
A register is a semantic concept. It can be defined as a configuration of meanings that are typically associated with a particular situational configuration of field, mode and tenor. But since it is a configuration of meanings, a register must also, of course, include the expressions, the lexico-grammatical and phonological gestures, that typically accompany or realize these meanings. And sometimes we find that a particular register also has indexical features, indices in the form of particular words, particular grammatical signals, or even sometimes phonological signals that have the function of indicating to the participants that this is the register in question...(pp. 38-9)

The existence of registers is a fact of everyday experience. We express ourselves using grammar and vocabulary in realising the meanings we want to convey. Hence, register is recognisable as a particular selection of words and structures but it is the selection of meanings that constitutes the variety to which a text belongs. According to Halliday (1978: 31), the types of linguistic situation differ from one another broadly speaking, in three respects: first, in regard to what is actually taking place; secondly, in regard to what part the language is playing; and thirdly, in regard to who is taking part. These three variables, field, mode and tenor, taken together, determine the range within which meanings are selected and the forms, which are used for their expression. In other words, they determine the 'register'. Thus, in register analysis, we can consider several major dimensions or parameters, such as field, mode and tenor, which all contribute to our understanding of the relation between a situation and the language used in that situation. It is easy to assume that fields relate to subject matter, when it is only so if the subject matter is highly predictable in a given situation, such as lectures on specific

subjects. Often, we encounter fields that are characterised by a variety of subject matters, for example a political discourse on economy.

Tenor refers to the social roles and relationships between the participants, for example, their relative status and level of intimacy. Hatim and Mason (1990: 50) also analyse it in terms of basic distinctions along a continuum of polite-colloquial-intimate, on a scale of categories ranging from formal to informal, rather than discrete categories. Mode refers to the aspects of the channel of communications, for example, whether the text is spoken or written. However, this distinction is only basic. Gregory and Carroll (1978: 47) provide a more detailed description of the extent of mode variation through a diagram (see figure 2.1).

Figure 2.1



Mode Variation Diagram



Hatim and Mason (1990:51) explain that the three variables are interconnected in that “a given level of formality (tenor) influences and is influenced by a particular level of technicality (field) in an appropriate channel of communication (mode).”

### **2.1.1 Gregory and Carroll – Basic Theory**

Gregory and Carroll (1978) discuss the issues of language and its relation to situation which involves looking at the language people actually use, since there is “a strong and constant relationship between the language we use in a particular situation and certain features of that situation”(p.1). Although we cannot claim that similar language is used in the same situation, as there is “an ultimate uniqueness in any instance of language”, there is predictability in patterns traceable between situation and language. We know what to expect, for example, when reading fairy tales, listening to a sports commentator at a football game, reading the editorials in different types of magazines and newspapers, or reading the dialogues in a Shakespearean play. There is a match between language and social context. We have some idea how the language is going to be presented as we read or listen to the texts. “Language is transmitted: it is patterned and it is embedded in the human social experience” (ibid. 3). Thus, Gregory and Carroll assert that it is possible and useful to discern three aspects of a language event:

- i. the substantial
- ii. the formal
- iii. the situational

- i. *dialects* which are reasonable permanent characteristics of the user in language events; and
- ii. *diatypes* which relates to the user's use of language in such events.

The distinction between individual speakers of English refers to the difference in variety of language and “recognizing that our individuality is, as it must be, reflected in our language - that ‘the style is’, to an extent, ‘the man’”(ibid.: 5). Individuals have favourite grammatical structures, pronunciations, pitch and stress patterns, and vocabulary items. Steiner (1998) describes this individuality as follows:

Each living person draws, deliberately or in immediate habit, on two sources of linguistic supply: the current vulgate corresponding to his level of literacy as part of his subconscious, of his memories so far as they may be verbalized, and of the singular, irreducibly specific ensemble of his somatic and psychological identity. ... They form what linguists call an ‘idiolect’. (p. 47)

Further dialectal language variety can be categorised into four main groups. However, these groups should be referred as a continuum of variation rather than a series of discrete steps; the distinctions are to mark points along the cline. The categories are:

- i. temporal provenance (place in time) and temporal dialects (set of linguistic features. i.e. Old English and Modern English)
- ii. geographical provenance and geographical dialects (i.e. British English and American English)
- iii. social provenance of users and social dialects (i.e. polite English and vulgar English)

- iv. standard and non-standard dialect, which is the universal form of a language and the related situational category, therefore is the user's range of intelligibility.

All the varieties, which are known as dialectal varieties or dialects, are concerned with the linguistic reflections of 'reasonably permanent characteristics' of the user, a necessary and constant feature of situations in which there are language events. However, there is a possibility for a language user to assume the linguistic habits of another individual, or time, or place, or social class, partially and temporarily at the least, and may be assuming them unconsciously as a result of 'linguistic social accommodation'. The selection of one rather than another in different situations is related to the question of user's use of language.

Gregory and Carroll (1978), describe the three major dimensions of such variations, which are contextually categorised as field, mode and tenor of discourse, using the linguistic-stylistic approach. They are mainly related to the role being played by the user in the language event. Theories from diverse disciplines have all recognised, in one way or another, two important functions of language: that it is 'about something' and so has an ideational function and that it 'does something' socially, that it happens between and amongst people, and so has an inter-personal function. Thus, with regards to language variation, Gregory and Carroll suggest that fields of discourse can be seen to be related mostly to the ideational function of language, personal and functional tenors to the inter-personal, and mode to the textual.

Cited in Gregory and Carroll (1978: 28), Halliday points out that:



...field determines the selection of experimental [ideational] meanings, what socially recognized action the participants are engaged in, in which the exchange of verbal meanings has a part.

Field of discourse is the consequence of the user's purposive role, what his language is 'about', what experience he is verbalising, what is 'going on' through language. This includes, of course, topic and subject matter (ibid.: 7), however, the 'goings on' may not be part of the immediate situation the participants are engaged in. There is also a tendency of shifts towards topic and subject matter, a sequence of topics, each of which could be the realisation of a dominant field of discourse but, which in these instances, are best thought of as indications of the non-restricted, non-specialist nature of field of the particular text, what is termed as non-technical text. Gossip, friendly chats and e-mails are a few of the examples of texts where switches of topics occur regularly with occasional exophoric reference which sometimes makes it difficult for a third person to understand. Here, the idiolect, which is the "individual's distinctive and motivated way of using language at a given level of formality or tenor" (Hatim and Mason 1997: 98), may also be strongly marked.

Technical Englishes and non-Technical Englishes are two important initial distinctions classified under the field of discourse. Technical English being a field of discourse where the purposive role correlation so determines the language used that it becomes rather restricted to that role and to those acquainted with it. The English of Mathematics and the English of Linguistics are a few of the examples of Technical Englishes.

These technical fields have their own special vocabulary and favourite grammatical patterns. Lexically they tend to employ items proper only to themselves

“...as well as items common to the language as a whole but with their meaning specified through regular co-occurrence with other items” (ibid.: 30). The restriction of the language used makes it fully comprehensible only to those acquainted with that specialisation and its characteristic verbalised actions. Some examples are:

1. religious prayer- *O Almighty God, Amin.*
2. scientific fields of English - the use of passive voice (grammar)
3. recipe books and fashion magazines - influences of other cultures, i.e. *crème brulee, chic.*

The distinction between language and medium is important in order to understand the concept of mode of discourse. Abercombie (quoted in Gregory and Carroll 1978: 37) describes how the same language can be expressed in two different types of medium: spoken and written. The language lies in the patterns which the medium form, and not the physical objects or events, as such, of which the medium consists. Language is described as the form while the medium is substance.

Gregory and Carroll assert that:

...it is crucial to recognize that the same language has the possibility of variation in the patterns and kinds of patterns that occur according to which medium is embodying it. We can recognize people who ‘talk like a book’ as well as people who write ‘like they talk’; and only a little reflection leads us to realize that there are things we can do when we are talking (e.g. express by vocal features irony, sarcasm, rage, amatory interests) which we have to find a different way of expressing when we are writing, and vice versa (which raises the question as to whether there are phonological equivalents of the paragraph, italics, quotation marks, etc.). So differences in medium can yield variations within the same language. Situationally what is involved here is the user’s medium relationship; the distinctive set of linguistic features associated with a particular, recurring relationship constitutes a contextual mode of discourse. (1978: 38)

closeness in the relationship, while the expression ‘You idiot!’ expresses the anger of the speaker towards the individual it is addressed to. Gregory and Carroll explain that:

The smooth interaction of individuals depends upon their learning and accepting rules of social behaviour. And along with learning roles we have to learn how to identify role-markers, which are both linguistics and non-linguistics. We learn how to identify relationships, how to establish, alter and end them. This knowledge is a normal and necessary part of man’s social behaviour.

The misrepresentation of the importance of the social aspect of linguistic behaviour is, however, quite common. The interest in language as sound-symbol representing object-thing or person-thing has overshadowed the fact that language can and does represent the dynamics of human interaction as well. (1978: 49)

We learn to speak the right kind of language in order to operate appropriately in any social situation.

The tenor of discourse deals with how roles and relationships are realised in a language. It reflects how the addresser interacts with the addressee in a relationship. “The addressee relationship is the situational category, the extra-linguistic reality which is shown through the contextual category of tenor.”(Gregory and Carroll 1978: 49)

There are two variations in relation to the tenor of discourse which are the:

- i. personal addressee relationship and personal tenor of discourse, (within this category, considering on a personal axis, the variations range from extreme degrees of formality through norms to extreme degrees of informality.) and



The substance of the language event is either phonic (audible sound waves) or graphic (visible signs). The patterns in substance, which are meaningful in terms of our human social behaviour and understanding, are known as form. Language events operate within the manifold complex of human social behaviour and are mutually related to it. These take place in situations where, as Halliday describes (quoted in Gregory and Carroll 1978: 4), “the environment in which text comes to life”. The situational aspect of a text is the relevant extra-textual circumstances, linguistic and non-linguistic.

These three aspects of language events are relatable to the levels or strata of language and linguistic description, (Halliday, forthcoming; Lamb, 1966; cited in Gregory and Carroll 1978: 4) which are:

- i. the lexico-grammatical level which concerns the syntax, morphology and vocabulary. A relation to form.
- ii. the semantics which correlates the contextual relations between situation and form.
- iii. the phonology which links form and substance. The focus is to make explicit how sounds and features of sound are used in order to realise the meaningful contrasts of grammar and lexis.

The constant features of the situational circumstances of language events can be consistently related to variety in language texts, which are categorised into two main groups (Gregory and Carroll 1978):

- i. *dialects* which are reasonable permanent characteristics of the user in language events; and
- ii. *diatypes* which relates to the user's use of language in such events.

The distinction between individual speakers of English refers to the difference in variety of language and “recognizing that our individuality is, as it must be, reflected in our language - that ‘the style is’, to an extent, ‘the man’”(ibid.: 5). Individuals have favourite grammatical structures, pronunciations, pitch and stress patterns, and vocabulary items. Steiner (1998) describes this individuality as follows:

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“The mode of discourse is the linguistic reflection of the relationship the language user has to the medium of transmission”(ibid.: 8). The relationship of a user to his medium goes beyond the simple categories of either speech or writing. When considering the difference between conversations in real life and dialogues in plays, and between political speeches and from the *Times* articles, the distinctions are far more delicate than the mere spoken or written mode. The situations in which people operate in the speaking mode vary accordingly. They either:

- i. speak spontaneously (e.g. conversing and monologuing) or,
- ii. speak non-spontaneously (e.g. reciting and speaking what has been written.)

The written text, on the other hand, can be sub-categorised into text, which has been:

- a. written; may be written to be spoken as if not written, i.e. play texts.
- b. written to be spoken, i.e. political speeches.
- c. written not necessarily to be spoken, i.e. telephone directories.

The use of a language does not only convey the ideational purpose. Through the use of language information is also given about the relationship existing between the people involved. Ritual greetings and responses are done in acknowledgement of the people we know and want to be recognised. Not acknowledging them would be to change or even possibly end the relationship. Emotional states could also be expressed through the use of language. Terms of endearment such as ‘my darling’ indicate the



closeness in the relationship, while the expression ‘You idiot!’ expresses the anger of the speaker towards the individual it is addressed to. Gregory and Carroll explain that:

The smooth interaction of individuals depends upon their learning and accepting rules of social behaviour. And along with learning roles we have to learn how to identify role-markers, which are both linguistics and non-linguistics. We learn how to identify relationships, how to establish, alter and end them. This knowledge is a normal and necessary part of man’s social behaviour.

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There are two variations in relation to the tenor of discourse which are the:

- i. personal addressee relationship and personal tenor of discourse, (within this category, considering on a personal axis, the variations range from extreme degrees of formality through norms to extreme degrees of informality.) and

- ii. functional addressee relationship and functional tenor of discourse. (The variation here are related to what the user is trying to do with language in a way that is different from the field of discourse, for example, whether one is persuading, advertising, amusing, controlling, etc.)

The degree of formality varies depending on the relationship between people “...the more knowledge two people share, the less they need to talk about it. Elliptical reference, abbreviations, even non-verbal signals, permits a considerable conservation of energy. They also allow people to talk openly about things they otherwise would not permit.” (ibid.: 51)

What language is being used for is described using functional tenor. The addresser can select from a number of different lines of functional tenor to determine the exact nature of the functional relationship.

As mentioned earlier, the focus of the section is to discuss the varieties according to use of which a text may be regarded as an instance, what is termed as “registers”. Register is a configuration of certain expectancies involving field, mode and tenor. It is a useful abstraction linking variations of language to varieties of social context. It is an instance of language-in-action. It is also the realisation of the semantic possibilities of language. It defines what can be meant in situation. Register is then culturally determined since it is the culture of a society, which determines the patterns of environments in which language can occur.

...there are certain recurrent mutual relationships between features of situation and language use...but register, as the configuration of several contextual features, can draw attention to what changes in situation and

context alter what features of language and the reciprocity of this relationship. (Gregory and Carroll 1978: 64-5)

More predictions can be made about the language used in these two settings if the functional and personal addressee relationships are known. The language between people will be quite different and will vary depending upon the nature of the personal relationships and the purpose of the meeting. Situation and language are mutually interdependent and the contextual features interact with each other. Although it is convenient to separate field, mode and tenor it must be remembered that there is the selection of options in another (ibid.: 67). Contextual features do not merely coincide, they determine one another.

Register can thus be identified by its relationship to situation. The more typical or stereotyped the situation, the more restricted will be the range of options from which choices in field, mode and tenor can be made. However, register can be dominated by either one of the features (field, tenor and mode).

Not all registers, however, are so clearly marked. The range of possible options in unmarked registers is greater, that is to say that there is no fixed or constantly recurring configuration of field, mode and tenor. The configurations, which do occur, are more variable. For this reason the unmarked registers are much less predictable and are defined with greater difficulty.

Halliday (cited in Gregory and Carroll 1978: 72) claims in connection with field that the social activity of the linguistic event can change although the field remains the



same. The activity can be placed on a 'more or less' linguistic cline. In other words, the focus of the activity may be language or it may be some particular action.

The repeated association of field, mode and tenor of discourse in situation-type creates expectancies. This is suggested by the notion of predictability of register. Expectations may or may not be met, however. The marked register of greeting and addressee promotes smooth social interaction when participants know and abide by the rules. When they do not, friction can be caused among the participants, a social 'gaffe' perhaps committed (ibid.: 73). At the same time, great literature may often make its impact by constantly not meeting the linguistic expectations of the addressee.

Register as a text variety is 'embedded' in situation. It reflects individual experience and therefore the individual capacity 'to mean'. Control of several registers and the ability to shift from one to another is implied in good social behaviour. But control of a range of different kinds of situations demands different kinds of behaviour.

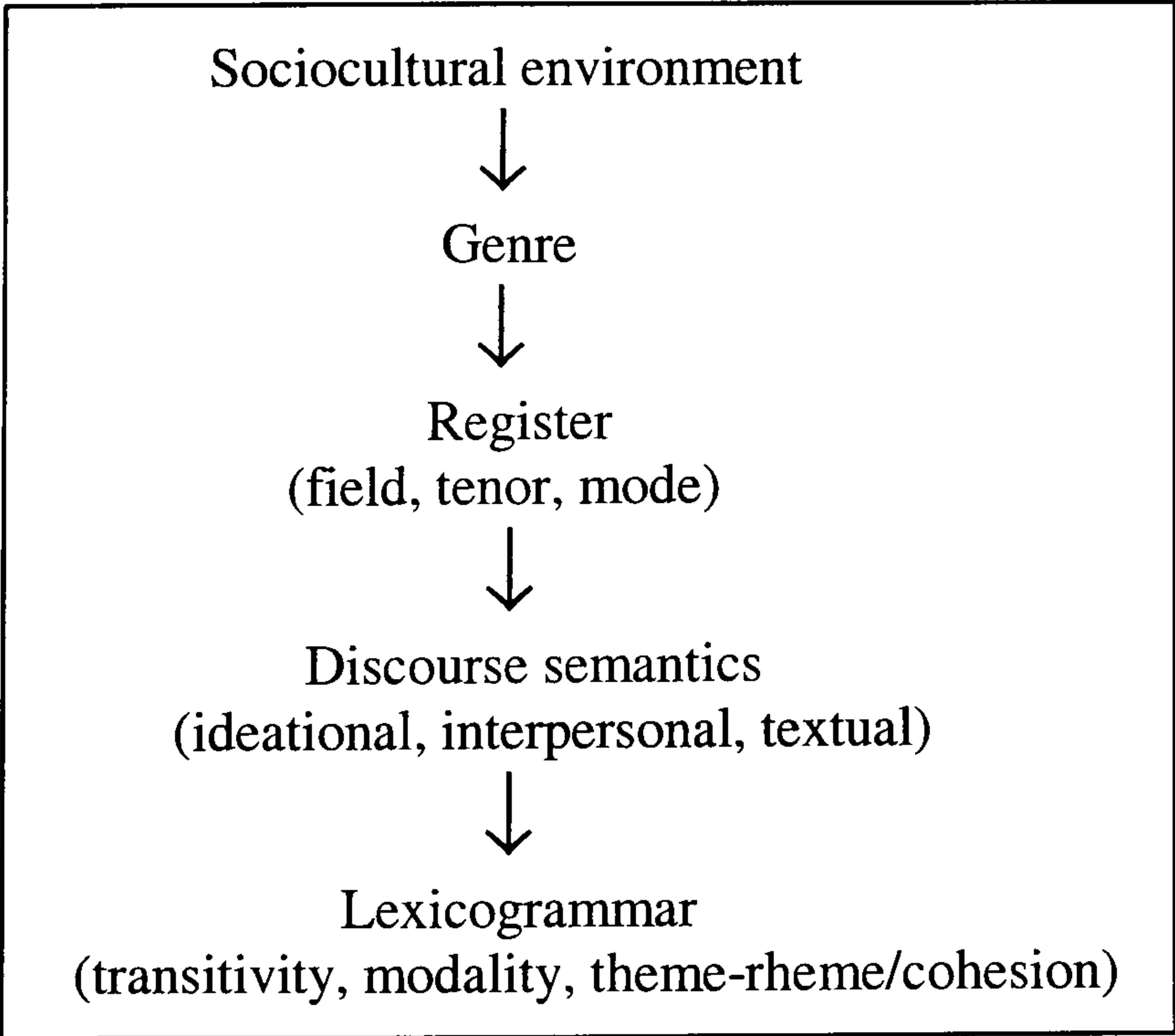
Field is determined by the ways in which a society organises, analyses and names its experience and orders it in systems of knowledge; mode will be strictly determined by the availability of specific symbolic mediums, and so by the technology of that society, or that roles and relationships inherent in tenors of discourse depend upon the institutional and individual roles that make up the social structure. The situation types, the environments in which language can occur, will be determined by culture. The 'context of situation' can be placed within the 'context of culture' (Malinowski, 1923; Firth, 1935, 1937, 1950; Halliday 1974, 1975, quoted in Gregory & Carroll 1978: 74).

2.1.2 Halliday – Basic Theory

Halliday’s model is extremely complex. He (1978) introduces systemic functional grammar, which is geared to the study of language as communication. Meaning is conveyed through a person’s linguistic choices and Halliday systematically links the choices to a wider sociocultural framework. Figure 2.2 below, is adopted from Munday (2001: 90) in reference to genre and register to language according to Halliday’s model.

The arrows in the figure indicate the direction of influence. Thus, sociocultural environment conditions the genre (explained in section 2.3.2), which then determines other elements in the systemic framework: the first being register, which comprises the three variable elements of field, tenor and mode. The variables are associated with strands of meaning, and the strands form the discourse semantics of a text, which include the three metafunctions: ideational, interpersonal and textual. These are then realised by lexicogrammar through features like transitivity, modality, and theme-rheme or cohesion (Munday 2001: 90).

Figure 2.2



Relation of genre and register to language

There are six essential ingredients in a sociosemiotic theory of language, which are:

- i. text
- ii. situation
- iii. text variety or register
- iv. the code
- v. the linguistic system (including the semantic system)
- vi. the social structure.

The text is the instance of linguistic interaction in which people actually engage: whatever is said, or written, in an operational context, as distinct from a citational context like that of words listed in a dictionary (Halliday 1978:109). It is conceived as a kind of ‘supersentence’, a linguistic unit that is in principle greater in size than a sentence but of the same kind. It is useful to think of text as encoded in sentences, not as composed of them. It is also a semantic unit and the basis of the semantic process. It is ‘what is meant’, selected from the total set of options that constitute what can be meant. In other words, text can be defined as actualized meaning potential (Halliday 1978).

A situation is the environment in which text comes to life. It is an abstract representation of the environment in terms of certain general categories having relevance to the text. The context of situation maybe totally remote from what is going on round about during the act of speaking or of writing (following Malinowski, in Halliday 1978:109). The semiotic structure of a situation type can be represented at a complex of three dimensions of field (the on-going social activity), tenor (the role relationship involved) and mode (the symbolic or rhetorical channel).



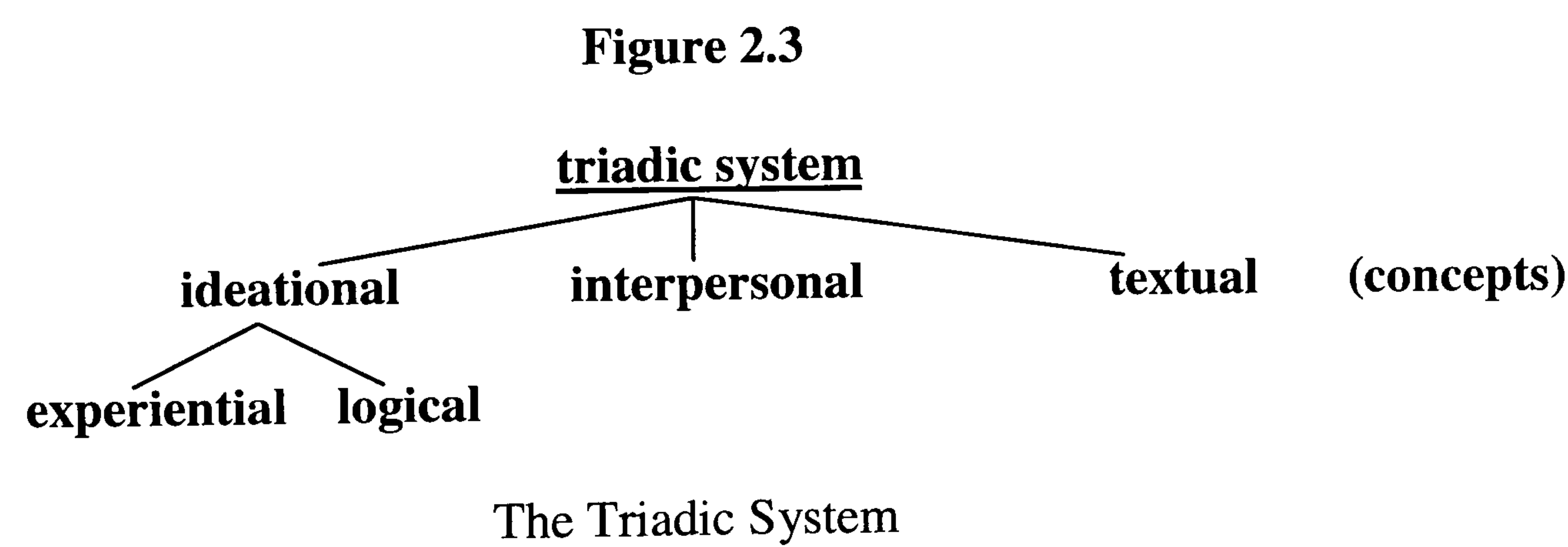
All language functions in contexts of situation, and is relatable to these contexts. The question is not what peculiarities of vocabulary, or grammar or pronunciation, can be directly accounted for by reference to the situation. It is which kinds of situational factors determine which kinds of selection in the linguistic system. The notion of register is thus a form of prediction: given that we know the situation, the social context of language use, we can predict a great deal about the language that will occur with reasonable probability of being right. The important theoretical question then is: what exactly do we need to know about the social context in order to make such predictions (Halliday 1978: 32).

What we need to know about context of situation features that are likely to be associated with it has been summarised under three headings. We need to know the 'field of discourse', the 'tenor of discourse', and the 'mode of discourse'. The field of discourse is associated with ideational meaning and is realised through verb types, participants involved in the process, syntactic structure and so on, which are patterns of transitivity. The tenor of discourse is linked to interpersonal meaning, realised through modality, as in the use of modal verbs, adverbs and evaluative lexis. The mode of discourse is related to the textual meaning is realised through thematic and information structures, which is the structuring of elements in a clause, as well as cohesion (Munday 2001: 91).

Situational factors as determinants of the text are represented in the triadic formula with its categories of field, tenor and mode. These categories, at a more abstract level, are regarded as determining rather than as including the text.: they represent the situation in its generative aspect (Halliday 1978: 61-2). Field refers to the ongoing

activity and the particular purposes that the use of language is serving within the context of that activity; tenor refers to the interrelations among the participants (status and role relationships); and mode concerns the channel, key and genre. These categories of field, tenor and mode are thus determinants and components of speaking; collectively they serve to predict text, via the intermediary of the code, or to predict what is called the register.

The ‘register’ concept provides means of investigating the linguistic foundations of everyday social interaction, from an angle that is complementary to the ethnomethodological one; it takes into account the process which links the features of the text, which is considered as the realisation of semantic patterns, to the abstract categories of the speech situation. It is these processes which embody the ‘naive theory and system of speaking’.



If we assume for the moment that the linguistic system is in fact essentially trimodal at the semantic level, then on the basis of the three-way categorisation of the situational determinants of text into field, tenor and mode, we can make a tentative correlation between the situation, the text, and the semantic system; by and large, it is the ideational components of the system that are activated by the choice of field, the interpersonal by the tenor, and the textual by the mode (see figure 2.3). There is , in other words, a

general tendency whereby the speaker, in encoding the role relationships in the situation (the tenor), drawing on the interpersonal component in the semantic system, realised for example by mood; in encoding the activity, including subject-matter (the field), draws transitivity; and in encoding the features of the channel, the rhetorical mode and so on (the mode) draws on the textual component, realised, for example, by the information focus (Halliday 1978: 63).

Field, tenor and mode are a conceptual framework for representing the social context as the semantic environment in which people exchange meanings. Given an adequate specification of the semiotic properties of the context in terms of field, tenor and mode we should be able to make sensible predictions about the semantic properties of texts associated with it. To do so, however, requires an intermediary level - some concept of text-variety, a register (ibid.: 110).

Fairclough states that Halliday's theory on register needs a more satisfactory account of the mechanisms of change:

...instead of regarding texts as 'instances' of registers, they should be seen as products of speakers' adaptation of old resources to new situations – one consequence being that several registers may be drawn upon in text creation, so that texts may be 'multi-registral'. (1988:112)

### **2.1.3 Crystal and Davy - Critique**

Crystal and Davy (1969) discuss language as “not as the name may seem to imply, a single homogeneous phenomenon at all, but rather a complex of many different ‘varieties’ of language in use in all kinds of situations in many parts of the world.” (p.3). The clearest example of the difference in a language variation is between



spoken and written language, in this case English. Within those two variations, there exist other types of varieties; for example, variations in regional dialects in Spoken English. There are also differences between varieties, which are depend on the person who is talking or writing and the kind of social situation he is in. People have no difficulty guessing whether a conversation overheard, without seeing the participants, was taking place between two close friends, between a teacher and her student. Neither do people have difficulty differentiating a political speech and a priest giving a sermon by just listening to sound recorded extracts.

Crystal and Davy argue that it may not be possible to say precisely what a variety is, what differentiates it from another, what types exist, how many there are or whether they are all as clearly distinguishable as the examples given above; these are matters which surround the stylistic theory. It is argued that a particular social situation makes us respond with an appropriate variety of language, thus the type of language we use changes instinctively with the situation. The potential of language in making communication successful is not always appreciated. If the rules of language are disregarded, language can become a barrier to successful communication. To reach the level where one can communicate on a range of subjects with people in various walk of life and gain understanding requires a sharpened consciousness of the form and function of language, its place in society and power. General confusion can be produced if one does not follow the appropriate linguistic 'manners'. Instances such as entering into a hire-purchase agreement, without fully understanding the content, could incur some kind of damaging effect on a person, or losing out on legal rights when one suffers personal damage, etc. Thus, it is vital in raising the awareness in linguistic study or mannerism. It is worse for a foreign learner of English, where there is no intuitive sense

of linguistic appropriateness, neither has s/he the awareness of conventions of conformity as s/he has not grown up in the relevant linguistic climate.

The focus in the teaching of English should be the awareness of the different varieties which then enable the learner to be fluent, and that:

...fluency should here be measured by his ability to conform in the approved manner to many disparate sociolinguistic situations. He needs to develop a 'sense of style', as it is often called - a semi-instinctive knowledge of linguistic appropriateness and (more important) taboo, which corresponds as closely as possible to the fluent native speaker's. (Crystal and Davy 1969: 7)

The source of linguistic effect lies in language use, what points raised by mere intuition can be further enhanced. For example, in analysing a poem, in supplement to intuitive response, one can look at the words where the source of ambiguity lies in order to clarify the linguistic problems of interpretation.

Crystal and Davy define linguistics as "the academic discipline which studies language scientifically" and stylistics as "studying certain aspect of language variation" (1969: 9). They distinguish four commonly occurring senses of the term style:

1. Style may refer to language habits of an individual, i.e. the Shakespearean style; or when we discuss questions of disputed authorship. Style is also mistakenly referred to as the man (which is mentioned in Gregory and Carroll in section 2.1.1), or his thought. This selection of language habits, the idiosyncrasies which characterise an individual's uniqueness, is rather unrealistic to study as obviously it is impractical to try to analyse and

understand each and everyone 's speech and writing habits. Thus, the focus is on the features in a person's expression that are particularly unusual or original.

2. Style can also be referred to some or all of the language habits shared by a group of people at one time, i.e. Augustan poets, the style of public-speaking, etc.
3. In an evaluative sense, style is given a more restricted meaning. This refers to the effectiveness of the mode of expression, a definition that aims at 'saying the right thing in the most effective ways' or 'good manners'.
4. The fourth type is the style that refers solely to literary language. Characteristics such as 'good', 'effective', or 'beautiful' writing is involved.

The first two senses described above are the nearest to the linguistic approach to style. The aim of stylistics is:

...to analyse language habits with the main purpose of identifying, from the general mass of linguistic features common to English as used on every conceivable occasion, those features which are restricted to certain kinds of social context; to explain where possible, why such features have been used, as opposed to other alternatives; and to classify these features into categories based upon a view of their function in the social context. (Crystal and Davy 1969: 10)

Features are "any bit of speech or writing a person can single out from the general flow of language and discuss – a particular word, sequence of words, or way of uttering a word" (p.10-11).



To make the link between the description of a language and a variety of that language, Crystal and Davy introduce some theoretical notions; one of which is that any utterance, either written or spoken, displays features, which simultaneously identify it from a number of different point of views. The information provided through the features could be the speaker's regional background, his place in the social scale of some kind, aspects of social situation in which the person is speaking, the kind of person to whom s/he is speaking, the capacity in which s/he is speaking and so on (p.61).

The categories for these features, or sets of features, have been set up but frequently inconsistently used, are incomplete, and usually have no adequate formal basis. The inconsistency is best illustrated from the use of the term register, which has been "applied to varieties of language in an almost indiscriminate manner, as if it could be usefully applied to situationally distinctive pieces of language of any kind" (ibid.: 61). It is further criticised that there are many aspects of the way in which English is used that cannot be handled adequately by such categories as register, field, tenor, mode and so on. The labels used are vague in the extreme, i.e. science, literature, etc., and based on the assumption that there is a predictable linguistic identity, hence the inadequacy. There is also the question of the generalisation that there is a one-to-one correlation between linguistic features and situation, in which language can be predicted from the situation and vice versa with the same degree of certainty. One such example can be illustrated in defining the linguistic features in analysing religious and legal English. Although the situational aspect can be predicted clearly, the linguistic features can be ambiguous as to its situational function, thus indicating more than one variable simultaneously, as much of the grammatical idiosyncrasy of written religious and legal English has a double function contributing to both province and status, for instance. The

majority of linguistic features in English have little or no predictive power, hence the ambiguous indications of the use of situational variables in extra-linguistic contexts (Crystal and Davy 1969: 62). It is, therefore, more meaningful to talk of ranges or scales of appropriateness and acceptability of various uses of language to given situations, rather than the rigid categorisations. The notion of language-situation predictability, with linguistic features that are entirely predictable is placed at one end, whereas features that are entirely unpredictable within the English speech community at the other; and in between, features showing many different degrees of predictability, some the very restricted and some less so (ibid.:63). There is also a suggestion of different kind of scale where this time it is a 'scale of utilisation' of the formal linguistic features in English, in which at one end the total range of conceivable linguistic forms might occur, such as in literature, and the other end where only a limited number of the linguistic forms of the language being used, as in the language of parade-ground commands, heraldic language and so on.

Aspects of the context exercise some kind of conditioning influence on features, and the notion of situation has been set up to describe the kinds of conditioning influence. Crystal and Davy (1969) distinguish eight dimensions of situational constraint, which are grouped into three broad types:

A  
INDIVIDUALITY  
DIALECT  
TIME

B  
DISCOURSE  
(a) [SIMPLE/COMPLEX] MEDIUM (Speech, Writing)  
(b) [SIMPLE/COMPLEX] PARTICIPATION (Monologue, Dialogue)

C  
PROVINCE  
STATUS  
MODALITY  
SINGULARITY

Individuality is described as a specific, unselfconscious and relatively permanent features of the speech or writing habits of a person that distinguishes him from other users of the same language, or the same variety of language. Effects such as those constituting a person's voice quality, handwriting, or use of favourite words or phrases with a very high frequency of occurrence are among the features of individuality.

Dialect is a feature that indicates the person's place of geographical origin (regional dialect) or his location on a non-linguistically based social scale (class dialect). As for the dimension of time, it covers those features of an utterance that indicate diachronic information exclusively, as in the temporal provenance of a piece of language. This is significant in the historical study of language, particularly in regard to the development of the language habits of a person.

These features can rarely be manipulated by language-users as they are unsusceptible to variation. There is powerful mutual predictability between language and situation. There is also the possibility of one adopting an alien feature of another person for some purpose, i.e. to make a humorous point, or one is under intense social pressure to conform to features other than one's own.

Discourse has two kinds of variability in language: one of which is the medium that differentiates between speech and writing; and the other is the nature of participation in the language event that distinguishes monologue (utterance with no expectation of a response) and dialogue (utterance with alternating participants). There are overlapping sets of linguistic and non-linguistic characteristics in spoken and written language features, similarly in the dialogue and monologue. Some written language



might have features that are commonly associated with informal speech, or a dialogue introduced into a monologue, and so on. Medium and participant are placed under the same heading as discourse due to the central co-occurrences between the categories, and there are also similarities in the functions as one cannot speak to someone out of earshot, or one usually does not write to communicate with someone in the same room.

Province describes “the features of language which identify an utterance with those variables in an extra-linguistic context which are defined with reference to the kind of occupational or professional activity being engaged in” (Crystal and Davy 1969: 71). There is no reference, however, to the social status or relationship to each other. These features recur regardless of who the participants were, but more to the nature of the task they are engaged in. The occupational roles of a person will impose certain restraints on what is written or spoken. Some examples of provinces would be advertising, public worship, etc. The situational variables may differ from general to the specific, depending on the nature of the linguistic features. Taking one example which is ‘advertising’, which is more general when compared to ‘television advertising’ and it will be more specific if we speak of ‘television advertisement of a car’. Province should not be identified with the subject matter of an utterance as it is described within the notion of ‘register’. Subject matter has only the predictive power in a minority of extremely specialist situations. Thus, knowing the subject matter does not guarantee a possible definition of its situational origin.

Status is “the systematic linguistic variations which correspond with variations in the relative social standing of the participants in any act of communication, regardless of their exact locality” (Crystal and Davy 1969: 73-4). The status variations occur independently of province variations, and involve a range of factors in relation to

contacts between people from different positions on a social scale. Factors such as formality, informality, politeness, deference, intimacy, hierarchies' relations are intuitively associated with the notion.

Modality features are described as “those linguistic features correlatable with the specific purpose of an utterance which has led the user to adopt one feature or set of features rather than another, and ultimately to produce an overall, conventionalised spoken or written format for his language, which may be given a descriptive label”(ibid.: 74). It refers to further linguistic specifications within a given province. For example, within the language of technology, there are manuals, technical reports, advertising brochures, patent specifications, etc. These are also called genres or text types and each has specific linguistic conventions. Modality can be described independently of province and status, for example, there would be a linguistic difference of modality in say, correspondence, in the choice of writing in the shape of a letter, e-mail, telegram, memo and so on. Modality is also partly a question of the suitability of form to subject matter, but it cannot be wholly discussed in these terms. When one talks about ‘sport commentary’ as a province, commentary is the function of modality, but commentary itself has many other possibilities as in a commentary about sports or cooking etc.

Singularity features are the preferences of the individual user, which cannot be related to anything systematic amongst the community as a whole, or some group of it.

A user may display in his utterance occasional idiosyncratic linguistic features which give a specific effect within the framework of some conventional variety, *e.g.* when an author introduces a linguistic originality into a poem. Along with idiosyncratic deviations from a person's normal linguistic behaviour of any kind in any situation, they

may be studied *en bloc* as yet a further possibility of variation, and if they appear regularly in a person's usage, can be regarded as evidence of authorship. We use *singularity* as a cover-term for these personal, occasional features. (Crystal and Davy 1969: 76)

The difference between individuality and singularity is that the features are permanent, relatively continuous, and not able to be manipulated in the former, as opposed to typically short, temporary and manipulable in the latter. However, the differentiation of the features that is in the dimension of individuality or singularity is not easily detectable particularly when observing an unfamiliar speaker.

Crystal and Davy stress that there are some areas which could be explored, as a number of cases of language use could not be explained in the terms mentioned, such as the notion of 'attitude' (which is termed 'discourse' in Hatim and Mason) and the taking of features of any other variety to produce an effect (similar to the notion of 'intertextuality', as well as the elements studied in pragmatics which will be explained later). 'Attitude' or 'point of view' is reflected in the feature of expression or of the speaker's situation, within a stylistically restricted context.

A list of questions significant to stylistic analysis in classifying the characteristics of text is provided:

Does it tell us which specific person used it? (*Individuality*)

Does it tell us where in the country he is from? (*Regional dialect*)

Does it tell us which social class he belongs to? (*Class dialect*)

Does it tell us during which period of English he spoke or wrote it, or how old he was? (*Time*)

Does it tell us whether he was speaking or writing? (*Discourse medium*)



Does it tell us whether he was speaking or writing as an end in itself, or as a means to a further end? (*Simple v complex discourse medium*)

Does it tell us whether there was only one participant in the utterance, or whether there was more than one? (*Discourse participation*)

Does it tell us whether the monologue and dialogue are independent, or are to be considered as part of a wider type of discourse? (*Simple v complex discourse participation*)

Does it tell us which specific occupational activity the user is engaged in? (*Province*)

Does it tell us about the social relationship existing between the user and his interlocutors? (*Status*)

Does it tell us about the purpose he had in mind when conveying the message? (*Modality*)

Does it tell us that the user was being deliberately idiosyncratic? (*Singularity*)

Does it tell us none of these things? (*Common-core*)

A *variety* will then be seen as a unique configuration of linguistic features, each feature being referable to one or more of the above dimensions of description; the variety displays a stable formal-functional correspondence, which is the basis of the intuitive impression of coherence and predictability that may then be labelled. (p. 82)

#### **2.1.4 Springboard**

The Register Model provides the answers for details such as the geographical origin, the social roles, distance and proximity, etc. Kussmaul (1995: 57), provides an illustration of the dimension of language user, in which the geographical origin is used to refer to both regional dialects and national varieties of English. The word ‘bloody’ in ‘bloody fool’ for instance, is a so-called swear word in British English, but as Neil (1972) cited in Kussmaul (1995), stresses, “...never a real swearword outside British realms”. The Social Class is used to refer to class or social dialect, such as Cockney in English. The word ‘bleeding’ or ‘bleedn’ is more commonly used by the working class

than 'bloody'. In explaining the Time factor, which refers to features that provide clues to a text's temporal provenance, the counterpart of 'bloody fool' in the sixteenth century, for example, might be 'prating knave'.

Kussmaul further describes the dimension of language use, which includes Medium, Participation, Social Role Relationship, Social Attitude and Province. The medium refers to the division between spoken and written. Participation is used to distinguish between monologue and dialogue. Social Role Relationship is divided into three types, which are equal-to-equal, lower-to-higher and higher-to-lower. Social Attitude refers to the various degrees of social distance or proximity. These two features can be linked to the notion of power and solidarity. The distinction made by Kussmaul is that in situations where the terms 'sir' or 'madam' are used, an attitude of social distance is indicated, and at the same time the lower to higher Social Role Relationship is conveyed. Province reflects the area of operation of the language activity or "the occupational or professional activity being engaged in" (Crystal and Davy: 1969: 71) as in "language of technology," "legal language", Medical language" etc., all of which have their own special vocabulary and terminology.

But does register really describe language, or does it merely label the features of a language? Does it really activate the scene which is what the author or speaker intends? There are some important aspects of language that are still lacking. Matters like the communicative function of the utterance have not yet been considered, which is what the pragmatic analysts provide. This is explained in the next section on pragmatics.

## 2.2 Pragmatics

It is common for a speaker to utter words whose meaning is non-literal, and may create misunderstanding. Linguists have to develop rules to account for these inferencing processes. The degree of indirectness is high in Western civilisation particularly among women. An example illustrated by Kussmaul (1995: 61), when a wife asks her husband “Would you like a cup of coffee, dear?” her intention is not really to ask him about his wishes and needs but rather to suggest that he should stop so that she can have some coffee. These meanings of the utterances “have to be learnt during the process of enculturation, as anthropologists call it, where one learns about the rules and norms governing our social behaviour” (ibid.). Kussmaul further asserts that:

These *social meanings* are determined to a large extent by the paralinguistic and non-linguistic conditions under which the utterances take place. Thus tone of voice, facial expression and gestures are important clues for getting at the social meaning behind the words. In written texts we normally do not have these clues and we must rely on our interpretation of the words within their contexts. (ibid.)

### 2.2.1 J.R. Martin - A Pragmatic View of Register

Pragmatics is the study of the relations between language and its social context.

In relation to the context of language acquisition/development, Martin argues that:

...linguistic development has to do, not with learning new grammatical rules, though some of this goes on, but with the learning to use their linguistic resources to produce texts appropriate to their context...Thus, the focus of research in language development has to shift away from phonology and syntax and toward discourse and register if the most relevant to education, are to be uncovered. (1983: 1)



Martin's research on the development of register looks at a pragmatic view of linguistic development. This contextual research orientation claims that children, after the age of five or six, are primarily concerned with "learning to say the "right" thing in the "right" place at the "right" time, in other words, learning how to use their linguistic resources to produce texts appropriate to their context, rather than learning grammatical rules". Martin describes four features of language in use which are:

- . People talk in texts
- . People talk in contexts
- . People have different coding orientations
- . The realisation of the text, register and code is systematic but variable.

The basic unit of analysis in register study is the text. People talk in texts, realised through the use of the grammatical features such as phonemes, sentences, etc. Secondly, people talk in contexts. The language structured relates texts to contexts. The metafunctions; the experiential (cognitive meaning: participants, processes, and circumstances), the interpersonal (the interactive meaning: speech function, modality, and attitude), and the textual (the questions of theme and information: topic comment) are the three main groups of systems which are dependent on each other and which provide a framework which enable us to predict linguistic patterns from a context, as well as to work out situation types from which a text derive on the basis of what is said.

In discourse processing, there is a need to recognise the contextual categories of *field*, *tenor* and *mode*. There should also be the realisation that there is more to field than subject matter. As a contextual category, field covers the social process and social institutions in which speakers are involved. There is more to tenor than formality and

informality. It accounts for relations of power and solidarity between speaker and addressee. There is also more to mode than the spoken and written forms. It involves two kinds of physical distance: one has to do with the distance between language and what it describes; the other has to do with how close a speaker is to his/her addressee. It is a distance in proxemic terms which has an effect on text. It is the intentionality in discourse processes that is part of pragmatics. This pragmatic dimension will be outlined shortly.

The third aspect of the features of language in use is that people have different coding orientations. Speakers produce texts that vary systematically according to who the speaker is. These semantic styles can be distinguished on the basis of social class, sanity, and age. This semantic variation according to who is speaking is code. And finally, people's realisation of text, register and code varies. Martin asserts that:

...registers are not realized by the simple presence or absence of some structure or lexical item. Rather, registers are realized through a reweighting of probabilities in lexicogrammar such that a given structure or lexical item is more or less likely to appear. (1983: 6)

Thus, children learn to reweigh probabilities appropriately from one context to another in developing register. They learn to produce texts appropriate to their contexts.

In his research, Martin (1983) finds that:

- . there is the question of contextual dependency, and
- . there is the question of genre

Given the same task, the children in his model research produce significantly different texts depending on their age, with maturity, as far as it can be determined on the basis of the variables in question. The semantic variation of this kind, as mentioned earlier, is code. The children display different semantic styles, or coding orientation, in the situation type examined.

...these differences in coding orientation do not necessarily imply differences in communication abilities. But it should be noted that what matters in life, particularly in education, is not so much what you say as how you say it (if two are in fact distinguishable). One's coding orientation is a highly significant aspect of one's linguistic ability, reflecting as it does the way in which one responds to the demands of register. By developing prestigious coding orientations that give one control over register, it must be kept in mind, one's success in education and intend all walks of life is determined. (1983: 34).

### **2.2.2 J. Thomas - Speech Acts, Cooperative Principle, Gricean Maxims and Implicature**

People convey meanings in a variety of ways. They may, at times, mean what they say, but at other times, their utterance can mean something quite different from the words they say, or even just the opposite. Thomas (1995) provides a thorough presentation of the many ways of making meaning, taking into account the roles of both speaker and hearer. She examines the levels of meaning, which are:

- . abstract meaning
- . contextual meaning/utterance meaning
- . force of an utterance- when speaker's meaning/intention is reached.



Abstract meaning is concerned with what a particular word, phrase sentence, etc. could mean in theory. Competent native speakers do not normally have to seek laboriously for the contextual meaning of a word, phrase or sentence; however, there are occasions when we genuinely experience difficulty in assigning contextual meaning and then we have to assess utterance meaning. The following example is a conversation which I overheard on a train and took place between two Englishmen.

A: Are you entitled to the twenty?

B: Twenty what?

A: Twenty k

Here a seemingly simple question about B's entitlement to a grant for long working service gets interpreted as complicated as A's question becomes unclear in regard to the word 'twenty', which can mean a variety of things; i.e. twenty candidates able for promotion, twenty merit points, etc.

People intuitively look for contextual sense when they are engaged in conversations. One example taken from Thomas (1995: 5) illustrates this point.

A: What's this lump they're always on about?

B: Read it out.

A: [Reads aloud from a paper] Inland Revenue cracks down on lump.

B: Oh, isn't it something to do with casual labour on building sites?

The way they're paid - tax evasion and that?

When sufficient context was retrieved, B was able to explain what he thought the writer meant by the word lump. He avoided listing all the possible senses of the word *lump*, such as *shapeless mound*; *a heavy, dull person*, etc, which could prove irritating.

Homonyms (words with the same spelling or pronunciation but with a different meaning), homographs (words which have the same spelling but different pronunciation and meaning) and homophones (words which have the same pronunciation, but with different spelling and meaning) are other causes for problems in assigning sense correctly. Some examples are:

Homonym - The word *fair* in the sentence *She is a fair person*, can either mean 'she' is beautiful, or she is unbiased.

. Homographs – *read/read*. This word is pronounced differently following the tense that each applies.

. Homophones – *side/sighed*

These words are both pronounced similarly.

The next level of meaning is the utterance meaning or contextual meaning. While the abstract meaning concerns with the meaning of words, phrase or sentence in theory, the utterance meaning focuses on the speaker meaning. Thomas gives the example of an English murder trial of a nineteen-year-old youth, Derek Bentley, who was charged jointly with a sixteen-year-old, Christopher Craig, with having committed the capital offence of murdering a police officer. Bentley's statement *Let him have it, Chris*, which had two alternative interpretations, was argued over in the trial. Did *it* refer to the gun Chris was holding which meant hand over the gun to *him* or was *it* referring to firing a shot at *him*, which clearly meant the police officer. The two extreme meaning potentials were discussed in the trial, the former was rejected and Bentley was found guilty and hanged.

The third level of meaning is also the second level of speaker meaning. Force, a concept introduced by J.L Austin, refers to the speaker's communicative intention which is also the dynamic element in communication. When I asked another passenger on a train seated beside me *Are you going all the way to Edinburgh*, my intention or force behind the question could either mean *Where are you going?* Or (being inwardly selfish) *Do I have to wait long before I get two seats to myself?* There should be no difficulty for the hearer in understanding the utterance meaning, but is the force understood?

In defining pragmatics, Thomas aims towards meaning in interaction:

Making meaning is a dynamic process, involving the negotiation of meaning between speaker and hearer, the context of utterance (physical, social and linguistic) and the meaning potential of an utterance. (1995: 22)

Meaning does not derive from the words alone, but it also involves both speaker and hearer, and an understanding of the context at hand. All these factors actively depend on one another.

Austin, hailed as the 'father of pragmatics', generated interest in what has since come to be known as pragmatics. He believed that there is a lot more to a language than the meaning of its words and phrases. We do not just use language to say things (i.e. make statements) but also how to do things (perform action). It was this conviction that eventually led him to a theory of what he called illocutionary acts. They are what kinds of things we do when we speak, how we do them and how our acts may succeed or fail. He explored his ideas by way of the 'performative hypothesis' which he later abandoned as he realised both constatives and performatives have performative aspect.



The distinction then is to determine the truth-conditional aspect of what a statement is and the action it performs. Austin then made a three-fold distinction in illocutionary force:

|             |  |
|-------------|--|
| Locution    | the actual words uttered                   |
| Illocution  | the force or intention behind the words    |
| Perlocution | the effect of the illocution on the hearer |

For example, if a little boy says *My tummy is grumbling* (locution), what he means is *I need something to eat* (illocution) and the perlocutionary effect is the mother gives him food to eat. The elements are interconnected. Together, they constitute what is referred as a speech act.

People at times say or write exactly what they mean, but generally they are not always explicit. They, much of the time, manage to convey far more than that their words mean, or something quite different from the meanings of their words (ibid.: 56). Grice attempted to explain how, by means of shared rules or conventions, competent language users manage to understand one another through his idea on the Cooperative Principle and its related conversational maxims. The Cooperative Principle is as follows:

Make your contribution such as required, at the stage at which it occurs, by the accepted purpose or direction of the talk exchange in which you are engaged. (cited in Thomas 1995)

In conversational interaction, people work on the assumption that a certain set of rules is in question. Such conditions for a successful outcome of speech acts are known as felicity conditions (Hatim and Mason: 1990: 62). They depend on the assumption that, in communication, being sincere is a social obligation. Such notions of cooperation, truthfulness, intention, etc., are central to another development in pragmatics initiated by Grice. People observe certain regularities in interaction and Grice aims to explain one particular set of regularities - those governing the generation and interpretation of the conversational implicature (Thomas 1995: 62).

Grice distinguishes two types of implicature. They are similar in that they convey an additional level of meaning, beyond the semantic meaning of the words uttered. The differences are as such:

- . conventional implicature - the implicature conveyed is always the same. The words such as *but*, *even*, *therefore*, *yet* and *for* carries the implicature that what follows will run counter to expectations. For example, in an utterance that says *She is extremely attractive for a fifty year old* carries the implicature that fifty year olds are usually unattractive and she is attractive.
- . conversational implicature - the implicature varies according to the context of utterance. One example is the utterance *Thanks a lot* which could imply a sense of gratitude, or the speaker is angry for not getting what he is supposed to get, or even a reminder that these words of gratitude have not been said.

To understand whether a speaker's utterances or responses are appropriate, Grice proposed four Conversational Maxims, (cited in Thomas 1995), which are as follows:

- . Maxim of Quantity: Make your contribution as informative as is required (for the current purpose of the exchange).  
Do not make your contribution more informative than is required.
- . Maxim of Quality: Do not say what you believe to be false.  
Do not say that for which you lack adequate evidence.
- . Maxim of Relation: Be relevant.
- . Maxim of Manner: Avoid obscurity of expression.  
Avoid ambiguity.  
Be brief (avoid unnecessary prolixity).  
Be orderly.

If the maxims are observed, there is no implicature generated. For instance, when a question is asked *Why aren't you wearing your raincoat?*, the maxims are followed, if the answer is *Because it is no longer raining outside*. The details of the observed maxims in the answer are as follows:

- Quantity: there is the right amount of information given.
- Quality: the answer is truthful
- Relation: the answer addressed the goal of the question.
- Manner: the answer is brief and clear.

In cases of non-observance of the maxims, Grice (in Thomas 1995) describes them as:



- i. Flouting a maxim - when a speaker ‘blatantly’ fails to observe a maxim, without the intention of deceiving or misleading the hearer, but to prompt for a meaning which is different from, or additional to, the expressed meaning.
- ii. Violating a maxim - when a speaker ‘unostentatiously’ does not observe a maxim.
- iii. Infringing a maxim - when a speaker fails to observe a maxim not with the intention of generating an implicature, or the intention of deceiving. It occurs when the speaker has an imperfect command of the language or the speaker’s performance is impaired in some ways.
- iv. Opting out of a maxim - when a speaker is unwilling to cooperate in the way the maxim requires.
- v. Suspending a maxim - a non-observance due to certain events in which there is no expectation that they will be fulfilled.

### **2.2.3 Hatim and Mason - Text Act**

Hatim and Mason (1990: 78) take a step further in describing another important part in the pragmatic dimension, the text act, which is the perception from the cumulative effect of sequences of speech acts” and a “predominant illocutionary force of a series of speech acts”. It appears in a variety of forms; sound, word, sentence, and sentence sequence all at the text level. In a poem, for example, onomatopoeia or the formation of words which imitates the sound they represent, gives us the feeling of cheerfulness (i.e. in nursery rhymes) or danger and so on. The predominant

illocutionary force mediated through the form of sound succeeds in achieving its aim to entertain, for instance. In the form of a word, the use of the term ‘offspring’ by an anti-immigrant journalist could act to detach the emotional aspect when used to refer to the children of immigrants, at the same time exhibiting the racist attitude of the user. The word ‘offspring’ is not analysed simply at word level, rather it is viewed in a text world, exposing user’s ideology and attitude, a link with the semiotic discoursal value. In another example, the force behind the phrase ‘you people’ used by a foreign advisor in a question and answer session during a meeting could be implied as an act to undermine the capability of the addressee.

Ferrara argues in his seminal articles that:

It has been overlooked that speech acts are not usually performed in isolation, one by one, each of them evaluated for its own sake. Rather, they come in sequences and are performed by speakers who are engaged in rule-governed activities ...Furthermore, speech acts in sequences are normally related to one another, while sharing a different status in the flow of the speaker’s action. (1980a : 234)

The example below illustrates his point:

- a) *There are thirty people in here.*
- b) *Could you open the window?*

The sentence (a) serves as a supportive device by claiming the particular state of affair that *thirty people together in the same room makes the atmosphere rather stuffy*. Thus, (a) is a good reason for the request in (b) sentence which is the main point. Ferrara (1980a) concludes that behind each speech act there is a point which motivates its performance and behind each sequence there is a point, clearly perceived as the point of

the whole sequence. The sequence of the speech acts, or text act, serves a mutually relevant main point.

Text act is part of macro-sign but only at the text level, as it is just a mere vehicle which carries the function. Concatenated with other texts, they form a genre which ultimately reach an attitude, a discourse. Thus, text act in some ways provides a link between the pragmatic and semiotic dimensions of context, as they are both interdependent. Where a speech act analysis alone may fail in accounting for speakers' or writers' intentionality, an evaluation at the level of a text act enables the gaps to be filled, a clearer perception of the pragmatic meaning of a text as a whole can then be achieved. The semiotic dimension, on the other hand, takes texts and translates them as signs. Hatim and Mason (1990) point out the insufficiency which exists in the insights on register analysis within the communicative dimension of context. A pragmatic dimension adds values that relate to the ability to 'do things with words'. However, the dimensions of context are only complete with semiotic dimension, which will be elaborated later.

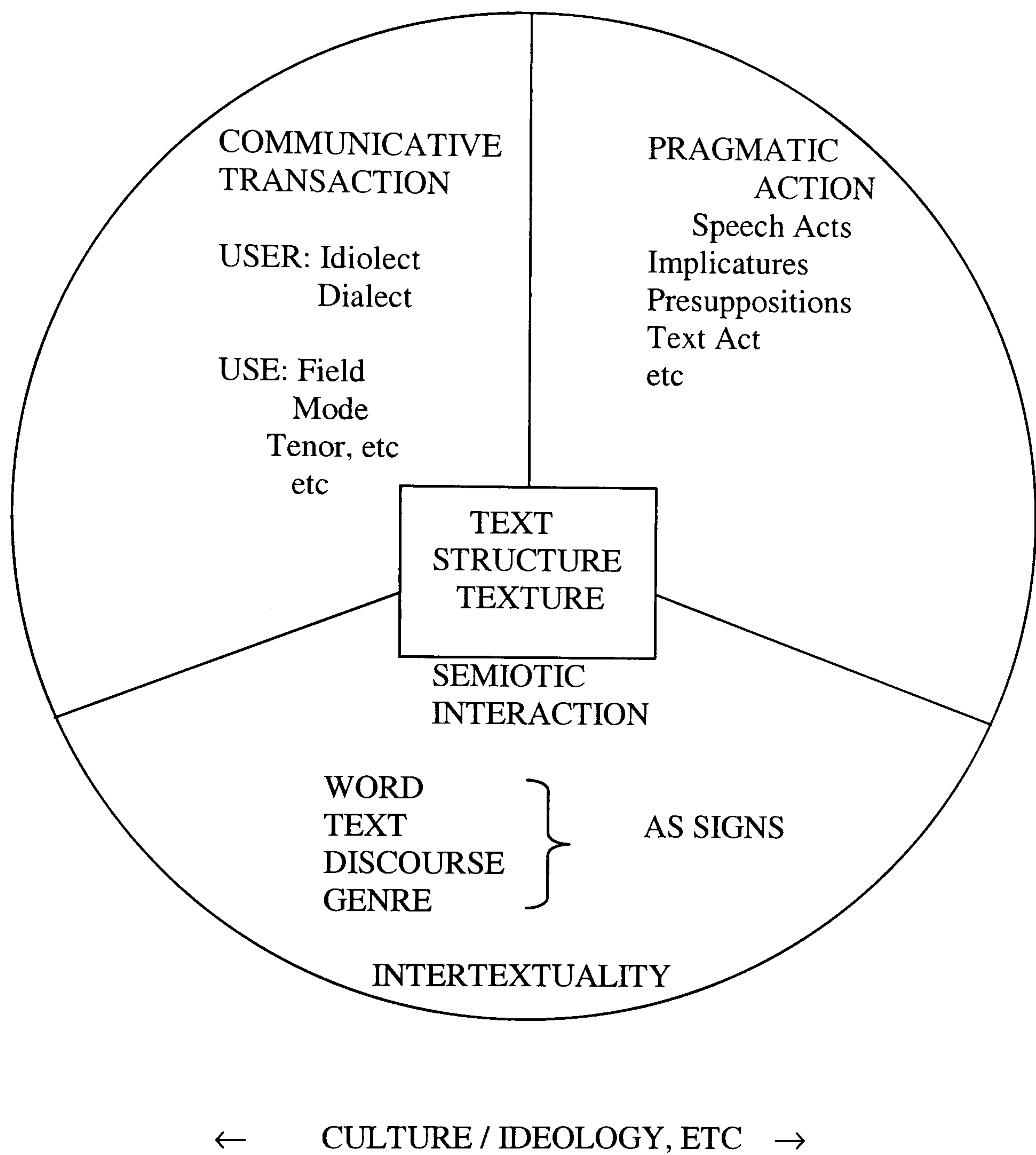
In defining context in actual occurring texts, Hatim and Mason argue that:

Firstly, lexical and syntactic choices made within the field (mode, tenor, etc.) of a given discourse are ultimately determined by pragmatic considerations to do with the purposes of utterances, real world conditions, and so on. Secondly, in order to perceive the full communicative thrust of an utterance, we need to appreciate not only the pragmatic action, but also a semiotic dimension which regulates the interaction of the various discoursal elements as 'signs'. (1990: 101)



Figure 2.4

The three dimensions of context.



The figure above is adapted from Hatim and Mason (1990: 58) .

2.3 Semiotics

Semiotics completes the dimensions of context (see figure 2.4), which includes two other dimensions: register membership or the communicative dimension; and pragmatic action that takes register analysis and mobilises the resources. Semiotics encapsulates pragmatic actions and treats them as signs, thus it covers the study of all systems of signification and of the various processes of communication. There is no comprehensive general theory of semiotics existing presently, but there are a few

different approaches to the study. Two of the approaches are the structural semiotics and interpretative semiotics.

Within the view of structural semiotics, language is seen as a set of interrelated systems and the elements within them, such as words and sounds, have no validity independent of the equivalence and contrast which hold between them (Eco and Nergaard 1998: 218). The structural relations hold on the planes of Expression and Content, which are each subdivided into Form and Substance. The Forms are the abstract types and the Substances “are considered as particular instances or tokens produced on the basis of a given system” (ibid.: 219). Structural links hold both Expression and Content Forms, and can be clearly explained using an example by Hjelmslev (1943, cited in Eco and Nergaard 1998) in translation context, where the semantic space covered by German terms *Holz*, *Baum* and *Wald* does not correspond to the semantic space covered by the English *Wood*, *Tree* and *Forest*, or by French *Bois*, *Arbre* and *Foret*. *Wald* actually covers both the semantic space of *Forest* and *Foret*, and part of *Woods* and *Bois*. Therefore, the translators and interpreters have to make an informed decision with regard to which is the most appropriate lexical choice in their rendering. The structural approach is useful in analysing the deep structures of texts and the way in which they are generated. However, it disregards the contexts of production and reception, as well as the interpretation and use of texts.

In interpretative semiotics, following Peirce (cited in Eco and Nergaard 1998), the description of semiosis is ‘an action, an influence, which is, or involves, a cooperation of three subjects, such as sign, its object and its interpretant, this three-relative influence not being in any way resolvable into actions between pairs’ (ibid.: 219). Interpretative semiotics therefore interprets signs. A sign is “something which

stands to somebody for something in some respect or capacity” (Hawkes 1977: 126). The notion that equivalence as synonymy is highly criticised within this approach. *Dog* does not equal *Hund* or *Chien*. The terms should be treated as signs and the sign interpreted according to the sense it acquires in a particular context and/or situation of production and reception, as well as according to intertextual situations. Sense-making, described through the three contextual dimensions, is achieved through:

- i. Identifying register memberships (field, tenor and mode) which serve as the foregrounding structure in the institutional-communicative dimension. As register analysis leans more towards description of, i.e., lexicogrammar, interpretation or explanation is needed to explain how the items of register relate and what they mean.
- ii. Pragmatics, which provides the explanation needed on how words/ texts ‘act’. The idea of speaker’s intentionality (motivatedness) plays a significant part here. However, pragmatics is not interactive enough, at best it can only express intention.
- iii. Semiotics, a dimension which explains this interactiveness. This involves the exchange of meanings as signs between speaker and hearer. Its domain of context transforms institutional-communicative transactions into meaningful engagement.

The ideational component captures cultural experience and expresses what goes on in the environment, manipulating ‘transitivity’ relationships to the best effect....The textual component provides texture devices which make ideational expression both cohesive and coherent in a given textual environment. ...Finally, the interpersonal component helps communicants



to express attitudes and assess what is happening around them and through them. (Hatim: 1997:29)

Interaction moves to another level. In the interpersonal activity, where not only with the utterance produced and/or received. Here “utterance becomes ‘sign’ or semiotic constructs which embody the assumptions, presuppositions and conventions that reflect the ways a given culture constructs and partitions reality”(ibid.: 30). This interaction between utterances within and between texts also described as interaction of sign with other sign, which is called ‘intertextuality’. Through intertextuality the field subsumes social processes and social institutions; the mode subsumes physical distance between addresser-addressee, and tenor subsumes the aspects of power and solidarity.

A sign is an object or idea used and referred to by speakers or hearers as a combination of meaning conveyed and the manifestation of it, either by phonic or graphic means (following Roman Jakobson, in Hawkes 1977). There are two basic levels of signs, which are:

1. micro-level of ‘socio-cultural’ signs, which is static.  
i.e.: *wudhu* as an Islamic religious ritual of ablution.
2. macro-level of ‘socio-textual’ signs, which is dynamic. It includes categories such as:
  - i. Text - i.e.: story
  - ii. Genre - i.e.: recipe
  - iii. Discourse - i.e.: racism (idea/ attitude)

These are the semiotic structures.

Micro-signs could be assumed static in the sense that each ‘object’ it signifies is ‘fixed’; however; through accumulation of these micro-signs in a genre, for instance, a more dynamic effect of macro-sign or macro-intentionality could be achieved. Through the concatenation, an attitude is then relayed. Hence, signs occurring within the three categories constantly move about by means of the semiotic mechanism of intertextuality.

The semiotics of culture provides specific ways of thinking or speaking to suit certain occasions of use and avails users of capacity to put the use of ‘signs’ to work in actual texts. Socio-cultural values are thus expressed through a variety of discourses, genres and texts which are the categories of socio-textual signs. On the other hand, socio-textual practices which are embedded in the socio-cultural semiotic constitute users’ textual competence (Hatim 1999: 114). A lawyer, for instance, uses the language of law in defending his or her case. The semiotics of culture determines the specific ways of thinking and speaking, the lawyer has this guidelines to adhere to. There is a framework that regulates his speech, on what can be said and what cannot be, and so on. His text is realised through socio-textual signs; a defence statement (genre) to defend for example, a racist thus expressing racist attitude (discourse).

I shall now define the three macro-signs, which are: text, genre and discourse.

### **2.3.1 Text**

Texts functions in a context, and context is “the relation of the form to non-linguistic features of the situation in which language operates, and to linguistic features other than those of the item under attention: these being together ‘extra textual’ features

(Halliday 1961: 243-4). Text is an operational unit of language and it refers to any passage, at whatever length, either spoken or written, which form a unified whole.

Texts are the basic units for semiotic analysis. They are units of interaction and are perceived as divisions within discourses which signal shifts from one rhetorical purpose to another. For example, in a book review, the discourse of ‘objective summarising’ begins, which then gives way to ‘subjective evaluation’. The shifts arise from the need to evaluate through counter argument, reassertion, and so on, as part of rhetorical intentions. These parts in the discourse of one rhetorical purpose to another are texts. As they are units of interaction, each is coherent and cohesive in its entity but only through a realisation of ‘a set of mutually relevant communicative intentions appropriates to a given rhetorical purpose’.

### **2.3.2 Genre**

Genres are ‘conventionalised form of texts’, working through the framework of the do’s and don’ts. It is a set of features which is perceived as appropriate to a given context and “each with its own functions and goals adapted by a given community of text users or socio-cultural grouping to cater for a particular social occasion” (Hatim 1997: 31). Genres may be literary or otherwise. It includes stories, poems, book reviews, political speech, etc. The features that determine how genres are traditionally defined is usually a set of structural and stylistic properties which have come to be associated with them, and also certain attitudes, subject matter, ideologies and audiences.

Kress (1985: 19) gives further illustration on genre:



Genres have specific forms and meanings, deriving from and encoding the functions, purposes and meanings of the social occasions. Genres therefore, provide a precise index and a catalogue of the relevant social occasions of a community at a given time. A few examples of genres are: interview, essay, conversation, sale, tutorial, sports commentary, seduction, office memo, novel, political speech, editorial, sermon, joke, instruction.

Genre can also be linked to a reader's expectation, as it is part of our literary competence that we frame a text within a genre from our general knowledge of reading, for instance. Hence, we know what to expect when we read a romance novel as opposed to a mystery novel.

### **2.3.3 Discourse**

Discourses, on the other hand, deal with the matter of expression of attitude. Thus, where genres are reflected through social events, discourses are determined through the participants' attitudinal expression in social events. They are modes of writing and speaking where the participants adopt particular stance on certain areas of a socio-cultural activity, such as scientific discourse, sexist discourse, etc. As Wales asserts:

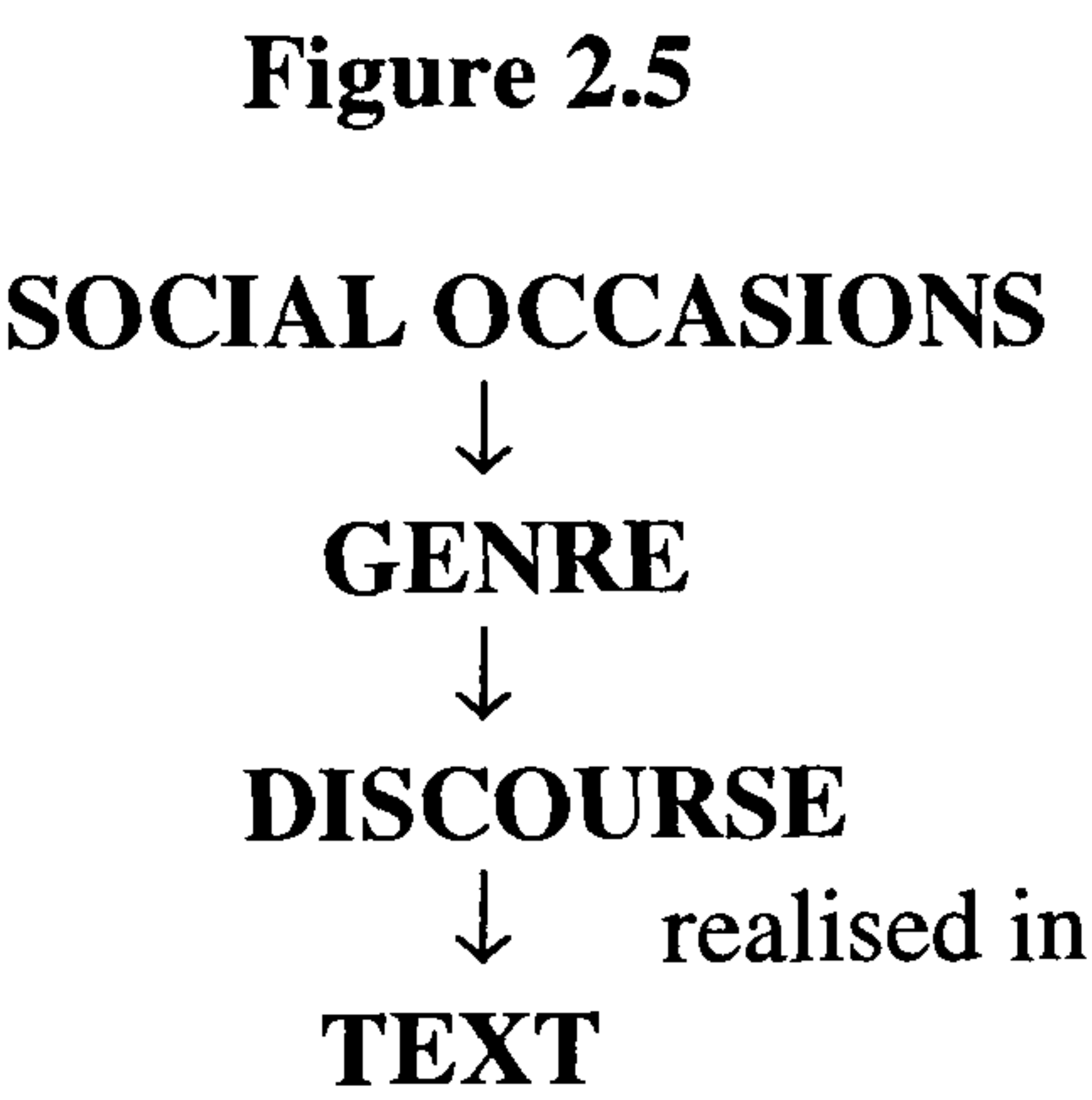
Discourse would therefore refer not only to ordinary conversation and its context, but also to written conversations between writer and reader: hence terms like literary or narrative discourse, 'poetry as discourse', etc. In the novel as discourse, other discourses can be embedded: e.g. dialogue. (1989: 129-130)

Both genres and texts "ultimately involve attitudinally-determined expression. This attitudinal component is what is called discourse. Discoursal values relay power relations and help define ideology...(It) refers to as the 'participatory function of

language, language as doing something” (Hatim 1997: 32). Kress explains this interrelationship:

Texts are therefore doubly determined: by the meanings of the discourses which appear in the text, and by the forms, meanings and constraints of a particular genre. Both discourse and genre arise out of the structures and processes of a society: discourses are derived from the larger social institutions within a society; genres are derived from the conventionalised social occasions on and through which social life is carried on. Clearly, these two kinds of meanings are not at all unrelated and consequently there can be matching and overlapping between certain discourses and certain genres. (1985: 20)

Hatim and Mason (1990) provide an illustration (figure 2.5) of the hierarchical relationship between text, discourse and genre.



Hierarchical Relationship between Text, Discourse and Genre

Text, as mentioned earlier, is the basic unit of semiotic analysis. The concatenation of the texts forms a discourse, which are perceived within a given genre.

Barthes (quoted in Hawkes 1977: 130-1) claims that any semiotic analysis must postulate a relationship between the two terms *signifier* and *signified*. What is important in the relationship is the correlation, which unites them rather than the sequential

ordering. The ‘associative total’ of signifier and signified constitutes simply the *sign*. As an example, the associative total between rose (signifier) which is signified as a kind of flower, in some contexts signifies passion (sign). Hence, on its own, a bunch of roses as a signifier is ‘empty’, only as a sign it is ‘full’. The wholeness is attained through intentionality and conventions.

Nevertheless, the process of signification goes beyond this first level of semiotic system explained above. Hasan points out that:

The sign is not a SUM of signifier and signified: these are simply two perspectives from which the sign can be viewed. As the very being of one – signifier or signified – is defined by its relation to the other, neither is where the other is not. (1988: 46)

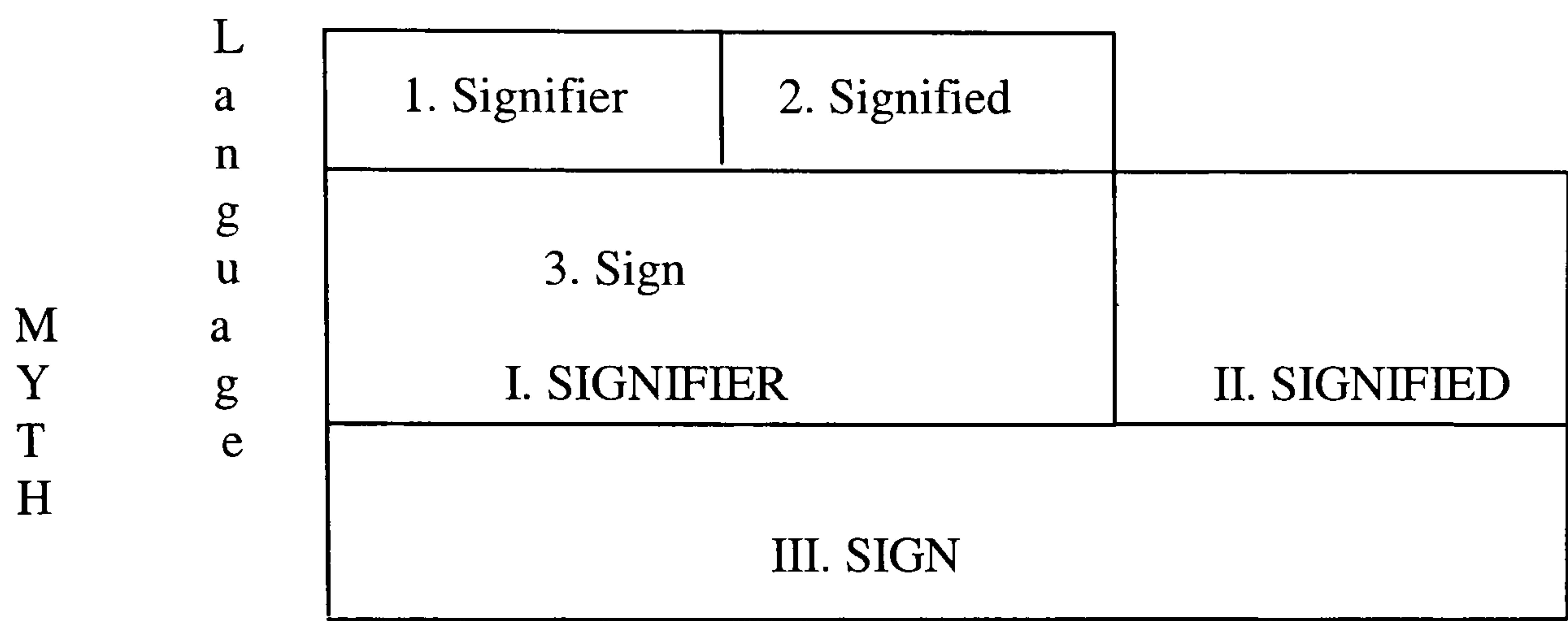
The concept of *myth* needs to be clarified so as not to be seen as the form of ‘classical’ mythology, rather as a “complex system of images and beliefs which a society constructs in order to sustain and authenticate its sense of its own being, i.e. the very fabric of its own system of meaning” (Hawkes 1977: 131) proves useful in defining the value system of entire culture. This second-order semiotic system takes the first level of semiotic-chain (primary signification), making the ‘associative total’ of signifier and signified to be a mere signifier in the second system (secondary or mythical signification).

The second-order semiotic systems are “systems which, in order to signify, build on other systems” (ibid.: 112). For example, literature, through the element of creativity, provides an alternative version of the real world. Barthes applies the notion of signification through the concepts of denotation and connotation. Denotation, which



means the use of language to mean what it says, applies to the first-order system where the signifier and the signified create a sign. Connotation, the use of language to mean something other than what is said, on the other hand, takes the resulting sign to attain additional meaning.

Figure 2.6



Relationship between Signifier and Signified

### 2.4 Structure and Texture (in Text, Discourse, and Genre)

Text structure refers to the hierarchical principles of composition. As a text is composed of a series of sentences, combined to serve a rhetorical purpose, we know that there are series of words, phrases, clauses, etc., and they are all in linear progression. Each of these elements enters into a discourse relation with other elements in fulfilling the rhetorical function. It is the discourse relations that enable one to identify sequences of elements that make up the unit of text (Hatim and Mason 1990: 165).

Texture is also termed as ‘structure-in-detail’ and two significant areas are cohesion and theme-rheme analysis. Cohesion (syntactical patterning or connectivity of surface elements, that links the content and/or form) and coherence (continuity of sense of a text) “are text-centred notions, designating operations directed at the text materials”

and “could themselves be regarded as operational goals without attainment other discourse goals may be blocked” (Beaugrande and Dressler 1981: 7). Cohesion implies coherence, thus cohesion has to be examined in terms of underlying coherence if it is to yield useful insights (Hatim 1998: 265). Theme and rheme is another important aspect of texture. Sentences consist of themes and rhemes. Themes present known context-dependent information, whereas rhemes present new context-independent information. Texture is, then, one of the defining characteristics of a text and it ensures that a text ‘hangs together’, both linguistically and conceptually (Hatim and Mason 1990: 192).

Let us now look at the differences in the text types. First, it is fundamental to understand what constitutes a text. As Hatim and Mason (1990) explain, a text can be seen as the bridging together of mutually relevant intentions, but perceiving them involves recognising their status as signs and the way these interact. The intention is only perceived when the status of the utterances as signs is relevant to other signs in a given interaction. Through an identification of the pragmatic focus, which is likely to subsume a set of mutually relevant intentions, a text type can then be defined. Text type is the way text, structure and texture are made to respond to their context and to display a particular text-type focus. There are three basic text-type foci may be distinguished which are:

- i. Exposition – focuses on the analysis of given concepts (conceptual exposition). Two variants may be identified: *description*, which deals with ‘objects’ or ‘situations’, and *narration*, which deals with ‘actions’ and ‘events’. Three basic forms of exposition may be distinguished which are:

- description, focussing on objects spatially viewed

- narration, focussing on events temporally viewed.
  - conceptual exposition, focussing on the detached analysis of concepts and yielding a number of text forms.
- ii. Argumentation – focuses on the evaluation of relations between concepts. It is ‘utilized to promote the acceptance or evaluation of certain beliefs or ideas as true v. false, or positive v. negative. Conceptual relations such as reason, significance, volition, value and opposition should be frequent. Two basic forms of argumentation may be distinguished which are:
- counter-argumentation, in which a thesis is cited, then opposed
  - through-argumentation, in which a thesis is cited, then extensively defended.
- iii. Instruction – This text type has the similarity with argumentation type by the focus on the formation of future behaviour. The difference, however, is by the means in which the instruction text type attempts to ‘regulate’ through instructions without option, whereas argumentative texts ‘evaluate’ through persuasion with option.

Hatim and Mason (1990), Hatim (2001).

In one sense, discourse “is concerned with the way texts are put together in terms of product and form, sequential relationships, intersentential structure and organization and mapping” (Hatim 1998: 67). In the second sense, it concerns “the way texts hang together in terms of negotiative procedures, interpretation of sequence and structure, and the social relationships emanating from interaction” (ibid.: 67-8). Another



useful distinction has been established in translation studies between discourse and genre and text (Hatim and Mason: 1990, 1997). Discourse refers to the material out of which interaction is moulded and the themes addressed. Genre is the linguistic expression conventionally associated with a certain form of writing, such as a fairy tale, letter to the editor, etc. Text is related to a sequence of sentences serving an overall rhetorical purpose such as instructing and arguing. To illustrate, in writing a Letter to the Editor, which is the genre, the text strategy employed could be counter argumentative type. These two carriers of the communicative act become fully operational and meaningful when discursive element is identified, i.e. expressing racism. Understanding these elements in translation is it is essential as the “awareness of what discourse implies that ultimately facilitates optimal transfer and renders the much sought-after translation equivalence an attainable objective” (ibid.: 68).

Problems occur when there are competing discourses or discourse within discourse. This notion is similar to Bakhtin’s idea on ‘double voicing’. It is when a given discourse ‘hijacks’ another discourse to produce marked meanings. Translators may preserve similar impacts by understanding the pre-discourse norms of linguistic usage, awareness of the unmarked discourse to be departed from, and recognising the discourse being borrowed for a rhetorical purpose.

Using parts of a political speech by Enoch Powell, a British politician who is known for his contentious views on race relations, the discourse of which is discriminatory in nature, Sykes [(1985) cited in Hatim 1998: 68] analyses the expressions Powell used in his speech. The significant choice of word in this text is *offspring* which will be analysed textually and intertextually. Textually, it is assessed through the syntagmatic and paradigmatic terms, in the sense of what is included and

excluded and the reason(s) behind it. Instead of expressions such as *children, families, husbands, wives, sons, and daughters* etc, he was fond of using *immigrants and their offspring, immigrant and immigrant-descended population, and immigrant offspring*, etc. As we can see, Powell's lexicon to indicate family relationships for the immigrants is limited; thus it is relevant for the translator to operate within similar constraints and observe the overall effect of this kind of restricted texture.

Intertextually, the translator can see, through understanding the pre-discoursal norm of the linguistic usage, that the synonymy that could exist for the word *offspring* is *children*. The unmarked discourse that this text has departed from is the register-based legal English, as the word *offspring* is an unmarked register of the legal profession. Finally, knowing that Powell is not a lawyer but a politician giving political speech, the legal discourse being borrowed or hijacked is therefore marked with the intention to dehumanise. In another context, the remarks are reminiscent of what is often heard in statements within racist discourse such as 'they breed like rabbits', therefore it is intertextually pernicious.

## 2.5 Conclusion

This chapter has provided a theoretical framework for text-linguistic study, with a comprehensive review of each significant feature of text-linguistics, which are register, pragmatics, semiotics, and structure and texture. The next chapter will attempt to describe how translation and interpreting can generally benefit from the notion of text-linguistics, and will investigate case studies of various tasks of both translation and interpreting.

## CHAPTER THREE: TEXT-LINGUISTICS IN TRANSLATION AND INTERPRETING

### 3.1 Introduction and Overview

Methods in translation and interpreting basically evolved surrounding matters of accuracy. There are still a number of organisations believing in word for word translation to be the most accurate. The problems of achieving the whole meaning covering both text and context are ignored. Text-linguists realise the importance of relaying the message that is closest to the original, and takes into account aspects such as register, pragmatics, semiotics, structure and texture.

Languages differ from one another, and translation is in nature the ‘second best’. It is impossible for translations to be exactly the same as the original. The process is almost similar to rewriting, where it is, at face value, is not the same but the message relayed should be similar. The best rewriting is the one that would convey the most similar message to the original. In translation and interpreting, the obvious difference is the languages involved.

Language involves culture as well as the individuality of human beings using the language. As an example, a term such as *McDonald's*, seems very simple and everyone takes it for granted thinking it means the same everywhere in the world. If assessed based on the culture, the English or Americans would see it as a cheap fast food outlet, which is enjoyed by everyone from all levels; in other parts of the world, it has similar status as a restaurant and certainly not cheap, compared to their own local fast food. Thus, in translation such simple register as McDonald's might not carry the same register in another language.



In the past (50s to 70s) linguists and translators were not interested in each other. They underwent separate development and denied mutual relevance. Slowly, linguists found their way into thinking and writing about translation. Issues like structuralism, functionalism, transformational-generativism, sociolinguistic and psycholinguistic began to influence the discussions and place meaning and communication at the centre of linguistic analysis (Baker: 1998). Based on Malinowski's notion of 'context of situation', Firth looks at meaning in terms of function in context; thus, making the context of situation as crucial part in the functionalist perspective; taking into account the participants in speech events, the action taking place as well as other relevant features.

In 1965, Noam Chomsky, an American theoretical linguist, denies his own theory in its usefulness to the field of translation. In the same year, John Catford, a British scholar, claims that any theory of translation must derive from a language theory, which he labelled as 'general linguistic theory'. With some expansion of the ideas, translators and interpreters could benefit from them. Catford introduced the idea of textual equivalence, whereby, for example, in one language words like 'medical student' could only be transferred in another language as 'students of medicine'. Although there is no grammatical equivalence, there is equivalence at textual level. This is very useful for translators/interpreters in understanding contextual based equivalence in translations/interpreting. He also introduces the notion of register analysis, with a framework of categories for sublanguages or varieties within a total language. Although Catford's model never goes beyond the sentence to incorporate the text into text as unit of meaning, on the other hand, he has given translators/interpreters the tools, categories or systems to base on for the classification and analysis of texts.

Beaugrande (1980) introduces the concept of style. As an example, he described objectified and subjectified styles of languages. The English language, for example, uses a lot of objectified sentences, particularly so in its tourism leaflets. This might have a cultural implication. A sentence stated below could often be seen:

*A wild tiger is housed in a big cage.*

Here the visitor is static and suppressed as an agent. The ‘world’ is surrounding the visitor, rather than the visitor exploring the ‘world’. In other culture which involves a lot of the senses of touch and feel, sentences like stated below are often seen:

*The visitor will see the tiger...*

The visitor here is subjectified and therefore, more visible. The visitor is the active participant exploring the ‘world’.

The notion of ‘translationese’ was introduced as translators and interpreters are always faced with the pressure of reproducing a text from a source where the context differs in the target language. It is a situation or language in its own context. It makes your pen flows differently. Not only the difference in flow is due to handling different languages with each and everyone having its own unique system, but also because in translations/interpreting, there is no doubt elements that only translators/interpreters face when rendering the ideas from another language. People, naturally, write or speak without stress, having their own style. It is different for translators because they deal with source texts, therefore, there is pressure on them in translating. A style an author or

speaker takes in producing texts, will have the translator/interpreter thinking of strategies when translating/interpreting, hence, the difficulty of reproducing the exact ‘wholeness’ of a source text. The translator/interpreter must operate on the interface. The language produced becomes a ‘third language’ as it originates from a source text of one language and reproduced in a target language, thriving on getting as much of the ‘whole’ as possible. This third language (language of translation) evolves with the translation pressures and realities.

Newmark (1991: 78) defines translationese to be the “area of interference where a literal translation of a stretch of the source language text (a) plainly falsifies (or ambiguates) its meaning, or (b) violates usage for no apparent reason”. It is an error due to ignorance or carelessness which is common when the target language is not the translator’s mother tongue, and it is also not uncommon even when it is.

Even in one language, English for instance, the realities change through sentence construction. In Transformational Grammar, there is an obsession with syntax, and meaning was avoided or excluded in this theory. Translations should thrive on meaning. The versions of reality, appeared in the sentences given below that would appear in newspaper headlines, are all different, although based on the same scenario:

*a. Girl was murdered by rapist.*

*b. Rapist murdered a girl.*

*c. Girl was murdered.*

*d. Girl was murdered while Mum was drinking in a pub.*



These are syntactic reformulations which different newspapers often adopt to produce different kinds of effects. In *a* the focus is on the girl who died at the hands of the rapist. In *b*, the main focus zooms straight on the rapist. In *c*, on the other hand, the focus is on the girl being murdered, and we are left wondering who this poor girl was who died at such a young age. On the other hand, the attention totally changes from neither the girl nor the rapist in *d*, instead, it focuses on the habit of drinking by Mum as the cause of the girl’s death. The differences in the version of reality are to serve different types of audience, such as a sexist who would choose a sexist type of newspaper, and so on.

In achieving meaning, translators face all sorts of problems as different cultures would perceive ideas differently, as well as expressing themselves dissimilarly. Fawcett (1998: 122) explains that “meaning structures of one language do not match those of another” and thus cultural incompatibilities “have obvious implications for translation. The meaning which is transferred in translation is nearly always contextual and usually involves some form of loss”. The sample below gives some indications of the differences:

|                                  | English contextual meaning.                                   | Chinese contextual meaning.  |
|----------------------------------|---|--|
| Girl: How old are you?           | It is culturally rude to ask question on age.                 | It is a norm to ask a question as this.                                      |
| Man: Do you really want to know? | It is another way of stopping the conversation from going on. | The girl’s question was perceived as a compliment, thus he is proud to tell. |
| Girl: Yes.                       | It is a pompous act on the girl’s part.                       | She is showing interest and respect.   |
| Man : 59.                        | An unwilling answer.  | A proud statement of fact.   |
| Girl : You look it.              | A rude remark.  | A compliment for a great achievement in life.                                |

Problems like these often occur in translations/interpreting, thus translators and interpreters' solutions could be 'domesticating' or 'foreignizing'.

Beaugrande tracks down the relationship within the text and context. They are interdependent and could go both ways where top-down, words would build up context; whereas bottom-up, context forms the text. The concept resembles an hour glass with the context and text on each sides. Both are dependent on one another to function (lecture notes: Hatim: 2000).

As it is quite clear that translators' competence do not rely only on the ability to simply know languages, understanding the signs within the languages is utterly important. Translators could not merely replace the same signifier into another language and expecting similar signified. "Signs do not just signify (point to things in real world). They also have value derived from language-internal structuring which is not the same from one language to the next" (Fawcett 1997:6). As an example, English has one word for *rice* where Malaysian has 3 different words for it, *padi*, *beras* and *nasi*, thus each has different value.

Words also carry connotation. Fawcett gives a few examples such as words that have 'good' connotations (*baby*, *grandmother*) and 'bad' connotation (*spider*, *snail*). The connotational meanings are highly variable even within a language, more so in different cultures. The word *baby*, for instance, may not be as favourable because some people just hate babies, while others love them. Similar effect applies to the word *spider* as some simply love the insect, while others think of it as creepy. In another example, the word *grandmother* might remind some of the proverb 'grandmother from hell', while many others think of one as a dear person. In France, *snails* are a common dish enjoyed

by many, whilst a different reaction by the people from other parts of the world, as it reminds them of the slimy thing that destroys their plants in the gardens. However, the word *escargots*, even if it means the same as *snails* in French, would be thought as something exotic (however, many still are not brave enough to sample!).

Text-linguistic model takes into account the whole aspects of text, it broadens the scope of register analysis (field, tenor, mode), discourse analysis (thematic structure, coherence and cohesion) and pragmatic analysis (speech acts, Gricean principles, language and text functions). According to Gregory (1980), register equivalence is the major factor in the process of translation and “a given language utterance is seen as appropriate to a certain use within a certain cultural context; in different linguistic and cultural setting, adjustments have to be made”(in Mason 1998: 30). House (1997) argues that the textual profile of the source text, through register analysis, coupled with pragmatic theories should be the norm with which the quality of translation is to be measured. The text functions of ideational which conveys ideas, and interpersonal which relates author, text and reader, supported by register parameters such as medium and social role relationship, can be judged on both semantic and register match or mismatch. This idea is further developed and simplified in a model of register with three parameters of field, tenor and mode. This concept is significantly important to translators where by being able to perform such analysis, the translator will have an understanding of the source text and then allow them to choose the appropriate register for the target text. There is, nonetheless, the matter of register shifts that occur in the process of translation as register appropriate in a given situation in one language will vary from another.



### 3.1.1 Register Analysis.

The theory on register analysis focuses on two basic dimensions, which are the ‘user’ and ‘use’ of a language. The ‘user’ dimension emphasises on dialectal meaning and include in it factors such as the geographical, historical and social provenance of the speaker, as well as the standard language variable and idiolectal meaning. The ‘use’ dimension focuses on aspects of message construction such as field, tenor and mode. Defining register membership of the text to be translated is considered a prerequisite to successful translation. The translators and interpreters’ initial stage in approaching a text below is perhaps to figure out the user aspect, and more significantly the use aspect of the language variety:

‘Resist, my dear *Christians*. The forces of globalization and religious marginalization are out to get us.’

In this case, the field of the discourse belongs to the religious domain to which *Christians* belongs. The tenor is very formal and the mode is spoken, typical of religious sermon. Thus, register analysis contributes, for the benefit of language users and particularly for translators and interpreters, in a sense that it provides a way for the contextual variables to be systematised. However, it is a mere characterisation of meaning and therefore, insufficient in understanding the intended meaning. Translators, then, would have to consult the pragmatic meanings, which will be explained later.

A translator will have to make a decision as to appropriately translate a dialect of a source text into a target text. Some source language dialects can be rendered successfully in target language, whereas some others may not be able to be rendered as successfully “without unwittingly evoking an inappropriate set of social associations”

(Anderman 1998: 71). Slang and terms of endearment or abuse can also pose some kind of problem for the translator, as it may provide an inappropriate response when rendered too literally in another language. Further discussion on the user dimension of register in translation is illustrated in case study 1 (see 3.2.1).

### 3.1.2 Pragmatic Analysis

Another important area in translation studies is pragmatics, which concerns the use-value of utterances. In it is the theory of speech acts and Gricean implicatures, which concept was developed for the analysis of spoken language but is highly relevant to translation, and, of course, interpreting. Speech acts are the acts we perform when we, for instance, make a request or apologise. All utterances, in pragmatic analysis of speech acts, are seen to function as ‘stating’ and ‘doing things’, and they have meaning, a sense, a force and an effect. These aspects of message construction are the locution, illocution and perlocution introduced by Austin (1962) (further details in chapter 2 on Pragmatics, see 2.2). As Catford claims, "It is clearly necessary for translation-theory to draw upon a theory of meaning" (1965:35) quoted in Fawcett (1998).

In translation and interpreting, these pragmatic aspects are significantly important, especially when the force departs from the conventional sense, or when the ultimate effect defies the expectations based on the sense or the force. Translators and interpreters generally attempt to achieve the ‘sameness of meaning’ by re-performing locutionary and illocutionary acts in the target language, hoping to get the same perlocutionary force as in the source texts. Misinterpretation of speech acts results in many communication breakdowns, particularly in interpreting. One example illustrated by Hatim (1998b: 180) is a question posed by a journalist to a Tunisian minister *What were the contents of the letter you handed to King Fahad?* which reply, in a rather

curtly manner, should have been interpreted as ‘This is a matter solely for the Saudis to consider.’ The interpreter concerned was not aware of the pragmatic meaning involved and rendered the reply literally as *This matter concerns the Saudis*. The perlocutionary force for the actual reply was to imply that no more questions on the matter should be pursued, which would have been appreciated by the journalist. However, the interpreter’s rendering, on the other hand, gave an opposite effect, thus invited more questioning which only to be rebuked again.

Speech act theory alone is not enough to explain the complexity of texts, even more so in translation and interpreting as de Beaugrande (1978) asserts that:

...a text is not a one-dimensional, linear succession of elements glued one to the other evenly; rather it is a complexly constructed edifice with some elements enjoying a higher communicative status, some a less prominent one, within an emerging, evolving hierarchical organization. (in Hatim 1998b: 180)

Speech acts then should be analysed according to the position and status within sequences, hence, to what Ferrara (1980a) defines as the illocutionary structure of a text, which determines the progression and defines its coherence. In translation, a text should be relayed not speech act by speech act, rather by taking the whole view of the text which is explained by the notion of text act. What is assessed, following this notion, is not only the contribution of the force of a given speech act in local sequence, rather to a global sequence. For instance, a description of a peace plan as *slightly better* than the previous one may invoke two pragmatic meanings which are ‘only slightly and therefore negligibly better’ or ‘appreciably better’. It is hard to determine what speech act it exhibits until *there are reasons for hope* is read (Hatim 1998b: 181).



Language users do not always say what they mean, which gives rise to the notion of implied meaning. Things unsaid or what is said against what could have been said can sometimes be purposeful. The example below shows how a message in one form which has to be transferred into another, although using the same language, is pragmatically rendered:

In a telephone conversation between a mother of a housemate who is not fluent in English, and a girl:

Mother: Hello!  
Friend: Hello?  
Mother: Fiorella?  
Friend: She's not in at the moment. Would you like to leave a message?  
Mother: Where Fiorella?  
Friend: I don't know. Who is this?  
Mother: Fiorella mother. Where Fiorella? I don't talk to her a long time. She don't call me a long time. (giggles)  
Friend: I will leave a message for her, all right?  
Mother: Okay.  
Friend: Bye.  
Mother: Bye.

The tone used by the mother in this conversation was rather abrupt, and would be considered as such if it is spoken by a native English speaker. The linguistic weakness of the mother is taken into consideration and the overall meaning implied by the mother in the telephone conversation is simply that she wonders why the daughter has not been calling for awhile. The girl understands the implied meaning and instead of rendering a more direct or literal version of the message, she wrote a note saying: *'Your mother called. I guess she misses you'* which is the implied meaning of the mother's query. The question for her daughter's whereabouts, the mentioning of the length of time she has not spoken to her, as well as the giggles, are interpreted as a mother missing her daughter. This kind of interpretation, is often faced by interpreters having to interpret

the utterances of a non-native speaker of English, for example, who is not fluent in the language but uses it in his/her speech to convey a message.

Grice introduced the notion of implicature and the cooperative principle (Gricean Maxims of quantity, quality, relevance and manner) to explain the manner or motivatedness of utterances. Understanding and appreciation of the notion has proven particularly helpful for translators and interpreters. In reproducing a message into another language, especially for a language that is both culturally and linguistically remote from the source text language, assessing the implied meanings could be 'the last court of appeal' in achieving adequate equivalence for an ultimate effect. In a text where there is any or a few of the maxims are flouted, there is normally an implied meaning behind the act. Preserving the similar technique of flouting in the source text into a target language might not produce an equivalent implied meaning as the original. In worse case, an opposite effect is produced. Therefore, translators and interpreters have to be more felicitous in their rendering.

### **3.1.3 Discourse, Genre and Text (Structure and Texture).**

Other vital areas in text-linguistics are: coherence and cohesion, which is the conceptual and linguistic linkages which in combination make a text a meaningful unit; text typology; and text function. All these elements have some kind of consequences on the translators, as different language handles these matters differently.

As Kussmaul (1995:64) points out that translation is basically an interpretative use of language and interpretation is further complicated by the fact that communication takes place between the writer of a source text and the reader of a target text, that is between members of two different cultures. Therefore, the translation must be coherent

with the situation of the target readers. A text is coherent with respect to the context of situation and it is cohesive with respect to itself (Halliday & Hasan 1976: 23, cited in Kussmaul: 64-5). Gutt (1990: 157) describes:

What the translator has to do in order to communicate successfully is to arrive at the intended interpretation of the original, and then determine in what respects his translation should interpretively resemble the original in order to be consistent with the principle of relevance for his target audience with its particular cognitive environment. (cited in Kussmaul: 1995: 65)

As explained in the section on text act (2.3.1), discourse “is concerned with the way texts are put together in terms of product and form, sequential relationships, intersentential structure and organization and mapping” and it is also “the way texts are hang together in terms of negotiative procedures, interpretation of sequence and structure, and the social relationships emanating from interaction” (Hatim1998a: 67-8). Hatim and Mason (1990, 1997) define discourse with inclusion of genre and text within translation studies. Discourse refers to the material out of which interaction is moulded and the themes addressed. Genre is the linguistic expression conventionally associated with certain form of writing, such as fairy tale, poems, political speech, etc. Text is related to a sequence of sentences serving an overall rhetorical purpose such as arguing. Understanding these elements in translation is essential as the “awareness of what discourse implies that ultimately facilitates optimal transfer and renders the much sought-after translation equivalence an attainable objective” (Hatim1998: 68).

In the samples (see Text A and Text B below), explained by Hatim (1984: 146), the type of error that the student produced, stemmed from the inability to handle text in context, structure and texture, not on the levels of syntax, semantics, etc, although their



performance in terms of handling the grammar and vocabulary, and knowledge of current affairs and socioculture awareness in both languages are all generally excellent.

### **Text A (original text)**

It has become customary since the energy crisis to greet every meeting of the Organization of Petroleum Exporting Countries (OPEC) as the moment of truth for consumers. ...

Tomorrow's meeting of OPEC is a different affair. Certainly it is formally about prices and about Saudi Arabia's determination to keep them down. Certainly it will also have immediate implications for the price for petrol, especially for Britain, which recently lowered its price of North Sea oil and may now have to raise it again. But this meeting, called at short notice and confirmed only after the most intensive round of preliminary discussions between parties concerned, is not primarily about selling arrangements between producer and consumer. It is primarily about the future cohesion of the organization itself.

### **Text B (back-translation of Arabic translation)**

It has become customary since the energy crisis to greet every meeting of the Organization of Petroleum Exporting Countries (OPEC) as the moment of truth for consumers. ...

Tomorrow's meeting of OPEC is a different affair since (because) it is certainly about prices and about Saudi Arabia's determination to keep them down. It will certainly also have immediate implications for the price of petrol, especially for Britain, which recently lowered its price of North Sea oil and may now have to raise it again. This meeting, called at short notice...

Textual competence is "within a framework of discourse/text that a grasp of certain features of grammar and lexis (e.g. definitivization, pronominalization, cross-reference, etc.) can most effectively be achieved" (ibid.). The students have misunderstood the use of the cohesive device of the item *certainly*, which appears in the original text (Text A). Within the original context, the use of such cohesive device is to signal that there is more to the issue of prices and the buying and selling discussed in the meeting. The students' translation, although still having the same cohesive device used, structured it

in a way that it implies that the main issue of the meeting is about the prices and the buying and selling, other issues are secondary.

Translators face further hurdle in translation when there are competing discourses, or discourse within discourse (Hatim 1984). In other words, when a given discourse ‘hijacks’ another discourse to produce marked meanings. Translators may preserve similar impacts by understanding the pre-discourse norms of linguistic usage, awareness of the unmarked discourse to be departed from, and recognising the discourse being borrowed for a rhetorical purpose.

For a text with competing discourses, it can be analysed textually and intertextually. Textually, it is assessed through the syntagmatic and paradigmatic terms, in the sense of what is included and excluded and the reason(s) behind it. As illustrated earlier in the section on text act, Powell, in his political speech, was fond of using expressions such as *immigrants and their offspring*, and *immigrant and immigrant-descended population* etc., instead of using expressions such as *children*, and *families* etc. The translator has to operate within similar constraints that exist in Powell’s lexicon and observe the overall effect of this kind of restricted texture. Intertextually, translator should be able to see that through understanding of the pre-discoursal norm of the linguistic usage that the synonymy that could exist for the word *offspring* is *children*. The unmarked discourse that this text has departed from is register-based legal English and with this awareness, the intention of the text producer in hijacking of the legal discourse is marked which is to dehumanise. In another context of intertextuality, the remarks are similar to racist statements such as ‘they breed like rabbits’, hence a mirror to racist discourse. Understanding the intricate networks of relationships is part of



translators' and interpreters' duties in order to produce a target text that relays the text producer's intention properly.

In this domain of discourse, translation scholars have thus focussed on the constraints placed on the translation process by the sociocultural content of communication. The ideological and cultural background initiated in the text by the author and read off by both reader and translator governs the way in which the overall meaning potential is realized at both ends of the communicative channel. Furthermore, the way on which a reader constructs a representation of the text and relates this to the real world seems to be of crucial importance in dealing with discoursal meanings (Campbell 1993, cited in Hatim 1998a: 70).

### 3.1.4 Semiotic Analysis

Semiotic analysis involves the study of sign, its object and its interpretant, and each interpretation is an inference. A term is translated or interpreted according to the sense acquired in a particular context and/or situation of production and reception, and according to intertextual situations. It actually combines the semantic and pragmatic approaches to meaning.

Translation therefore does not simply involve substituting single terms with their alleged synonyms, nor does it involve comparing sign-systems *per se*. Instead, it involves confronting textual situations against a background of different (partial) encyclopedias, that is, of specific forms of socially and culturally shared knowledge set in different historical situations. (Eco and Nergaard 1998: 219)

What is involved in translation, according to text-semiotics, is the transfer of a source text, which is elaborated according to its semiotic system, to a target text which follows its own semiotic system. It is useful to translators and interpreters who work across various linguistic and cultural boundaries, with signs as big part of the varying system. In an example of a news press in English:



*Shoko Ashara controlled the minds of thousands, to the point that he could order his followers to kill, but there was one person he was never able to conquer – his wife.*  
(April 5, 1996) (original)

The role of a wife across culture differs. A wife in a certain culture may be an equal to her husband, and in another, as a person who supports the husband, thereby does not have the ‘authority’ or the ‘final say’ on most matters. The above text may imply various meanings to Ashara’s inability to ‘conquer’ the wife, along the continuum of a powerful and authoritative husband whose wife just does not agree with him, to a husband who is so ruthless with others but becomes very intimidated by the wife’s more powerful presence. In the Malaysian press, the latter extent is chosen. The text is translated as such:

*Pemimpin kumpulan Alum Shinri Kyo, Shoko Ashara yang menguasai ribuan pengikutnya, takut kepada isterinya.* (Berita Harian, April 5, 1996) (Malay translation)

*The leader of Alum Shinri Kyo group, Shoko Ashara who controlled thousands of his followers, was afraid of his wife.* (back translation)

The inability of a husband in conquering his wife, in Malaysian context, is culturally seen as inability to lead the wife, which consequently mean the wife instead is controlling the husband. The concept brings about the conclusion that the husband is ‘afraid’ of the wife in the text. Unless the whole context is known, the actual meaning cannot be explained. However, it is clear here that the sign is translated according to the target language semiotic system, whether the interpretation is justified or otherwise.

In the next section, further discussion on all the various aspects of text-linguistics in relation to translation and interpreting is illustrated in the form of case studies.

## **3.2 Case Studies.**

### **3.2.0 Overview**

An appreciation of text-linguistic features in texts, particularly for translation and interpreting purposes, can be very useful in enhancing the skills in both understanding texts and translation / interpretation. This chapter will focus on features in texts in the form of case studies. These will point out the need for identifying the various features as a way of eliminating the ‘problems’ that might arise in the process of translation and interpreting.

Case study 1 takes a sample from Hatim and Mason 1997 (Pygmalion) and relies heavily on the discussion of the literary translation and aspects of literary expression, concentrating on one particular domain of context - register membership. This is achieved through the analysis of instances of register variation; the use- and user-related categories. The discussion will also include both semiotics and pragmatics, which work together in developing structure and texture of texts.

Case study 2 (on Register Variation in Court Interpreting) takes us into legal interpreting, as the speech behaviour of witnesses can affect the outcome of the case(s). The study by Hale (1997) is based on analysing interpreted testimony from four Local Court cases in Australia, which involve interpreting Spanish and English. It takes into account register or communicative style in court interpreting. In order to achieve accurate interpreting, interpreters should not only render word for word from source

language to target language, but also speaker's meaning, intention and force which require understanding of register and aspects of pragmatics. Meaning would differ if the register changes; thus register and pragmatics work hand in hand. In courtroom interpreting, word choice also plays an important role, involving aspect of signs as semantic concepts, and in this case a link to the concept of power among the participants.

Case study 3 (on Pragmatics in Court Interpreting by Hale) also focuses on another courtroom discourse but the issue discussed here is to explain in more depth the importance of pragmatic equivalence in interpreting. Hale suggests that translation accuracy cannot be achieved merely by literal, word for word translation. Interpreters should go beyond semantic equivalence as this does not always guarantee that the speaker's intention is transferred intact. Maximum accuracy means that interpreters should be aware of the pragmatic dimension in order to avoid inaccurate interpretation.

In case study 4 (on Coping with Ideology in Professional Translating based on a speech by Ayatollah Khomeini), Hatim and Mason (1991) examine the differences in the conventions of expression between texts in languages that are culturally remote from one another which can also be disconcerting for the text users. Text-linguistic categories of genre, discourse and text provide a framework for understanding the constraints governing the production of texts. Genre, discourse and text are values which are culturally determined, that is they are signs within their own cultural settings. Once the translator manages to assess the significance of these values and the motivations that lie behind their use, they can decide on what to preserve or to discard in the target text. A text sample of a speech by Ayatollah Khomeini is analysed within this framework.



Case study 5 (on *The Interpreter as Intercultural Agent* by Robert Barsky) deals with the way interpreters manipulate the utterances of refugees claiming for refugee status in Canada. The claimants come with high hope of being accepted by the host country; however, the majority lack the language competence and understanding of the local culture and norms. It is the interpreters who could fill in the gap and act as the mediator, as they are the ones with the skill to translate or interpret. They are also the ones with the knowledge of how to manipulate the utterances or the 'stories' of the refugees so that these 'stories' or utterances will conform to the norms. The utterances of the refugees are normally incoherent, thus the interpreters have to utilise their skills in putting them following the text structures that are acceptable to the local language system. They are done using genres that will ensure the 'narratives' to be more believable and authentic, while conveying relevant discourse that is inoffensive within the contexts.

Case study 6 (on *Transplanting the Seed: Poetry and Translation* by Susan Bassnett) discusses the issue of translating across cultures, focussing on the elements of genre in poetry specific to both source and target language cultures. The task of translator in translating poetry is to dismantle the raw linguistic material of the poet and then reassemble the signs in the target language. It is not to copy but to compose a parallel text, hence the idea of 'transplanting a seed'. A sample of a translation of Petrarch poem by Sir Thomas Wyatt, who formed new possibilities in the English Language adopted by the likes of Shakespeare, Sidney and Spenser, is used as an illustration. Bassnett asserts that translators should free the linguistic and semantic signs and never should the signs remain tied to the source, as it could create the source and target syntactic structures to clumsily bound to one another, with an extra effect of uncertainty with respect to the target audience.

Case study 7 (on Text Classification and Text Analysis by Peter G. Emery) describes text classification and its analysis in translation pedagogy. Emery based his model on text-linguistic theory, arguing that texts should be treated as a whole, looking at both macrodimensions and micromeanings. Aspects like situational dimensions, text pragmatics and semiotics are factors involved in the macrodimensions; whereas semantic, grammatical, lexical and textual are the categories under micromeanings. The model then, should be utilised not as a rigid procedure for text analysis, rather as a reference grid for that purpose. Variety of methods are also proposed to heighten awareness of the nature of texts and understanding of the process or strategies used in translating through practical rather than merely theoretical ways. This will consequently help develop the faculty of self-criticism and evaluation, which is useful for the practising translators and interpreters.

### **3.2.1 Case Study One: Register Membership in Literary Translation (Pygmalion)**

One literary text showing interesting use of idiolect to show the different tenor and status of the characters involved appears in Bernard Shaw's *Pygmalion*. Cockney English, which is a dialect characterised as an informal dialect, is spoken naturally by the Flower Girl in the story. Hatim and Mason (1997) illustrate the ways translators working into Arabic deal with the text and the problems emerged from the different techniques adopted. It is noted that "the straightforward and rather static approach to the entire play has been to opt for a high and low variety of the language to relay formal and informal tenor respectively, dealing rather casually with idiolectal meaning as not being particularly noteworthy" (ibid.: 98).



The problem in translating texts such as *Pygmalion* is also due to the fact that formal-informal distinction does not function the same way in different languages. Contextually, to opt for a straightforward choice of an informal dialect in another language to replace the informality of Cockney English will not produce the same impact or meanings which exist in the original text. Preoccupations with surface manifestations in translations, specifically a preservation of one variety rather than another, cause the loss of the subtle aspects of discoursal meaning into another language, hence resulting translation inadequacy. Anderman (1998: 71) asserts that “...some source language dialect may be successfully rendered in dialect in the TL, some may not without unwittingly evoking an inappropriate set of social associations.”

In Arabic, there might be 3 options available to handle formality of Shaw's *Pygmalion*. The dialects involve a choice between the classical Arabic and one of the vernaculars, i.e.: Moroccan, Egyptian, etc.

Option 1 is by using classical Arabic throughout, which is a variety well received as it is one that is compatible with the written mode fields such as creative literature. However, this option cannot reflect the variation in tenor and idiolectal use which exists in the source text. Option 2 is to use one of the vernaculars throughout and another one for less formal speech. This might somehow preserve the variation but still remain inconsistent as far as general translation strategy is concerned. There is the question of the markedness in the translation text of the informality of the source text utterance – could it remain marked because of the informality choice? There is the other question of which vernaculars to choose for the less formal speech without offending the speakers of the dialect. Option 3 is to use classical Arabic for the formal speech and one of the vernaculars for the less formal one. This choice shares the inconsistency



suffered in option 2. Also, it would attract louder criticism from the Arabic language establishment, as it might be seen as an abuse to the classical language, and those whose vernacular happens to be used for informal speech (Hatim and Mason 1997: 99).

Obviously, none of the options seems adequate enough to address the real issues as it is naïve to adopt such techniques as it may not be applicable. To simply adopt the same scale of categories of formality and informality by assuming the same correlation of standard/non-standard English to classical/vernacular Arabic might not produce the same kind of overall impact that the original produces. The formal/informal speeches, which work in English in conveying subtle meaning as status, commonness, etc., does not apply the same way in Arabic or many other languages. Dialectal fluctuations in *Pygmalion* are actually a complex feature to handle in translation. The move to opt for a simple solution as mere choice of different dialects in a different language is just ignoring the fact that languages are unique and a lot of times, they function differently. It ignores the more important features of language – “what is actually going on in communication” (Hatim and Mason 1997: 99).

Register is a configuration of features which reflect the ways in which a given language user puts his or her language to use in a purposeful manner. This intentionality acquires its communicative thrust when intertextuality comes into play and utterances become signs (socio-textual/rhetorical or socio-cultural/semantic)” (ibid.: 100)

A given register “takes us beyond the geographical provenance” and it “carries all kinds of intended meanings and thus functions as the repository of signs, whose range of semantics as well as rhetorical values is intuitively recognized by all textual competent speakers of a language”(ibid.). Registers also have pragmatic and semiotic meaning potential, which can be seen in terms of marked vs. unmarked use of language. A

register feature may be seen as “unmarked when expectations are upheld and when the text world is unproblematic and retrieved without difficulty” (ibid.). Markedness, then, arises when “expectations are defied”. Hence, language features “must be seen against the background of some unmarked ‘norm’ and then within the wider perspective of pragmatic action and semiotic interaction” (ibid.).

In the user dimension of register, there are the geographical, temporal, social and ideolectal elements. In the study on *Pygmalion*, the focus is on the idiolectal element, with the focus on tenor. Idiolect itself "subsumes features from all of the other aspects of variation and before developing as an idiolect, has its origin in straightforward dialectal use of language envisaged along geographical, historical, or social lines"(ibid.:102). The tagging, *I'm a good girl, I am*, can be traced as Cockney English origin therefore a dialect shared by many speakers in London (geographical) of a particular class of people (social class) and spoken at a particular period of time (historical).

These elements of idiolect make up the individuality of a speaker, "a person's idiosyncratic way of speaking (a favourite expression, a quaint pronunciation of particular words, the over-use of certain syntactic structures and so on) to more collectively shared sets of features that single out entire groups of users and set them apart from the rest in certain respects...". The use of idiolect can also be intentional in a way they carry some “socio-cultural significance”. The translators are faced with the task of preserving the purposefulness of these mannerisms.

Hatim and Mason describe the usefulness of identifying the idiolects along the continuum of recurrence, between transient and durable, as well as between functional

and non-functional. If the occurrence is brief/transient, it will tend to be afunctional where it is merely a behaviour that is peculiar to a certain individual or group. It is, on the other hand, the more systematic recurrences, which are more interesting and carries both pragmatic and semiotic meanings. These type of recurrences, a kind of motivatedness or purpose, that tend to carry rhetorical values and the preservation of the overall effect is then needed in the translations to ensure similar impact on the readers.

The tagging in the linguistic performance of Eliza Dolittle in *Pygmalion* is a fine example of this systematic recurrence. The Flower Girl born and lived among the Cockney English speakers hence speaks the Cockney English. The dialect itself portrays her social status. Among the ‘style’ of speaking is the tagging, which are illustrated below (ibid.: 104):

- a. THE FLOWER GIRL (subsiding into a brooding melancholy over her basket, and talking very low-spiritedly to herself) I’m a good girl, **I am**.
- b. THE FLOWER GIRL (still nursing her sense of injury) Ain’t no call to meddle with me, **he ain’t**.
- c. THE FLOWER GIRL (resenting the reaction) He’s no gentleman, **he ain’t**, to interfere with a poor girl.
- d. THE FLOWER GIRL (rising in desperation) You ought to be stuffed with nails, **you ought**.
- e. ELIZA (protesting extremely) Ah-ah-ah-ah-ow-ow-oo-oo!!! I ain’t dirty: I washed my face and hands afore I come, **I did**.

The tagging occurs regularly in her speech and gradually disappears as she transforms becoming what Professor Higgins moulds her to be, a lady of the upper class. The



seldom reappearance of the tagging in the process, is just a reminder to the reader of her linguistic and social past. This manipulation of linguistic feature encourages the readers to question the motivation, bringing us to the issue that text works beyond words, beyond register; we now enter the communicative aspect of language, the pragmatics, “...something intended and not as mere dialectal reflex.”(ibid.:104)

The area where translators might err in translating idiolectal meanings is the notion that it is perceived only on the periphery of language variation, basically the geographical or historical aspects of language variation. A superficial aspect of field, tenor and mode are given great care in translation rather than the finer details of the what actually lies between the words. The majority of translations adopt the monolithic solutions where Standard English = high variety, whilst cockney English = low variety which is insufficient in relaying the intended meanings or the motivation in the original.

Hatim and Mason (1997) look at examples of the translation of the tags in Arabic, where the translator notices and manages to convey the functionality or idiolectal use of the tags.

| Form  | Variety   | Function |
|---|-----------|----------|
| (a) <i>ummal</i> (Lit. ‘or what!’)  | Egypt Ar. | defiant  |
| (b) <i>inta malak</i> (what’s wrong with you’)  | Egypt Ar. | defiant  |
| (c) <i>abadan</i> (‘never’)   | Egypt Ar. | defiant  |
| (d) <i>tihish hash</i> (‘never’)  | Egypt Ar. | defiant  |
| (e) <i>waalahi ghasalthum kuwayyis khalis</i><br>(‘By God, I washed them thoroughly’) | Egypt Ar. | defiant  |

From Hatim and Mason 1997: 105

It is also noticed that a type of vernacular is used which is Egyptian Arabic in rendering the entire performance of Eliza, which may be acceptable. Questions that arise, then are whether the sense of recurrence exists in the original is maintained by opting for one and the same form to translate each instance, or were variants preferred? And also does the ultimate effect, which gradually builds up through Eliza's performance properly relayed? The issue arises from this deal with matters of semiotics.

Utterances need to be seen as signs in constant interaction with each other and governed by intertextual conventions. Register membership and pragmatic purposes remain dormant unless and until they are placed within a wider socio-cultural perspective, involving sign system as means of signification. (ibid.: 106)

To achieve the ultimate equivalence of the original text, translators have to understand what Shaw intends to relay through the words he chooses through the use of tags. Generally, the use of tags in his text implies defiance and that is what is chosen in the translation, however, the kind of defiance that is felt is of utter frustration which reduces to a cry from someone trapped. Various tagging appears in directions where Eliza subsides into some kind of sadness: *subsiding into a brooding melancholy over her basket, and talking very low-spiritedly to herself; still nursing her sense of injury: resentment and rising in desperation, etc.*

Only at superficial level that the tags show defiance. The tagging disappears as she develops linguistically and ideologically. She becomes more mature, as she finally turns to be a 'lady'. The tags that appear in the early stages of her linguistic development are more of a show of desperation, a lack of self-confidence thus seeking assurance, as she struggles through her uncertainties and the feeling of powerlessness.

Hence, what entails in analysing and consequently translating the tags, not only go beyond the understanding of the features of register (the idiolect, formality/informality of the language use), it goes beyond the intentionality of the individual speech acts (i.e. defiance, desperation, a show of weakness); it also includes a more complex systems of inference and presupposition, with the issue of cultural assumptions and conventions circling the play, affecting the character, Eliza, in what she says and how she acts.

Thus, instead of looking at Eliza's idiolectal use through locational criterion, translators should then observe the "human or socio-geographical criterion" as it should bring out the "socio-linguistic stigma". The choice of language use should not necessarily be from the various vernaculars or regional variety, rather simple modifications of standard. The user status, on the other hand, could be reflected through a deliberate manipulation of grammar or the lexis, rather than phonological features, in achieving the necessary ideological thrust.

Once it has been identified that in position of weakness, Eliza is displaying a feeling of powerlessness and resentment, translators must ensure consistency in the translation. Hatim and Mason suggest *ummal*, which will serve the purpose adequately, and was actually chosen by the translator once, to be maintained throughout.

It is also noteworthy looking at the text through genre analysis. The main character, Eliza, works within the constraints of a recognizable genre, "a conventionalized 'form of text' which reflects the functions and goals involved in a particular 'social occasion', as well as the purposes of the participants in them (Kress 1985)" (quoted in Hatim and Mason 1997:108). Eliza functions within a set of norms in



her communication ability. Translators then have the task of conveying Eliza's feeling of hurt for being unfairly suspected of some social ill, of agony she felt protesting her innocence, and all in a voice that nobody seems to care, even by her own good-for-nothing father or the society at large. The Arabic translation of the tags, instead, presents an entirely different genre structure; the protest for one's innocence is replaced by a simple protest, and cheekiness replaces the cry of the downtrodden.

Thus, a different attitudinal meanings appear in the translation, not at all intended in the original text. "...a different discourse to the one originally used emerges, a different mode of thinking and talking" (Hatim and Mason 1997: 108). The translated tags are now relaying a stronger stance, giving it more self assured tone and ultimately resulting the wrong intertextuality.

### **3.2.2 Case Study Two: Register Variation in Court Interpreting**

Sandra Hale discusses the treatment of register or "communicative style" in court interpreting as being one of the most elusive and controversial issues in court interpreting.

"In the adversarial legal system, the speech behaviour of witnesses can determine the outcome of the case. ...linguistic features such as pronunciation, choice of vocabulary and grammar all contribute to forming an impression of the witness or defendant on the basis of his or her perceived level of education and social class....The evidence suggests that interpreters tend to raise the level of formality when interpreting into English and lower it when interpreting into Spanish." (Hale 1997:39)

The two factors involved in the controversial issues include; firstly, the question of what accuracy entails in court interpreting as there is lack of consensus among

interpreters, lawyers as well as academics; secondly, the elusive nature of the concept of register. On one hand, there is the belief that “accuracy means equivalence of content alone”, thus giving interpreters the freedom to paraphrase, explain and change stylistic features of the source texts so to enable the listeners to understand the language of the courtroom. Others would go as far as suggesting that interpreters should be able to improve or polish the testaments in order to increase the chance of better success in the legal system. Hence, the interpreter’s role becomes more of an advocate rather than the neutral agent.

On the other hand, the absolute opposite of content dependence is the extreme believers in literalness at every level of language. The interpreter is expected to interpret without any modifications whatsoever, there should be no “omissions, additions or any kind of modification of style or content” (ibid.: 40). This defies the notion that each language is unique, thus no one language is absolutely similar to another. It is insisted that interpreter's job is not to ‘interpret’- an activity only lawyers are to perform - but merely to render the speaker’s word verbatim. It does not matter if the rendering makes sense or comes out absolutely nonsense.

Hale suggests a more realistic middle ground view, taking the idea of translating verbatim or literally as an obvious ‘non-starter’, and on the other hand, a purely semantic level content interpreting rarely produces accurate rendition. Hale asserts that an “accurate interpretation requires translation at the pragmatic level” where “interpreter’s role then shifts from simply transmitting wording to translating intentions, registers, and force through an intricate selection of appropriate linguistic strategies” (Hale 1996: 71, quoted in Hale 1997: 40).

As the outcome of any cases in courts depends on the testimonies presented, the way language is formed is thus utterly important. As O’Barr (1982) states, “form may at times be highly significant, even to the point where a change in form can alter or reverse the impact of a message” (cited in Hale: 40). Thus, interpreters have the task of achieving equivalence of both content as well as form, and register is one aspect of form that has often been neglected or deliberately changed by interpreters.

Register, as described in chapter 2, consists of three categories: field, mode and tenor of discourse. Field refers to the subject matter of discourse, from anything as serious as politics to any mundane topics of conversation; tenor relates to the relationship between speakers in terms of matters such as their status, level of intimacy, and formality and informality; mode refers to the medium in which the speech events are realised, for instance written or spoken. For the field to be realised, there should be a mode which is expressed through tenor. Inferences are also significant in assuming situations where each text occurs. Utterances such as *once upon a time*, more often than not derive from fairytale contexts, or *just a trim please* automatically links us to hairdressing contexts. Thus, the content, syntax and vocabulary used enable us to infer any situations, as well as gender, age and social class of the person making the relevant utterances. Texts which sound similar, then, belong to the same register.

The term register is sometimes replaced by ‘communicative style’ by some linguists. The two terms generally overlap, “even in the scholarly literature on the subject, between register as a function of the relationship among participants” (ibid.:42). “...different registers – and for that matter different styles – must be seen as being positioned along a continuum rather than fitting into clear cut categories”(ibid.:43). Hale claims that there is no systematic or theoretically informed study on registers of



witnesses and/or interpreters. It is only intuitively observed in identifying the ‘formal/informal’ or high/low’ registers in the speeches, explaining the high controversial issue regarding the concept.

Hale touches on register, which focuses on levels of formality and of education, thus combining features of tenor of discourse and social dialect. Tenor relates to the relationship between speakers and social dialect as the variety of language used by members of certain social class. In court interpreting, register equivalence is essential in order to produce accurate interpretation. Any modification, either by lowering or raising the register, can influence the jury or the judge in forming any kind of impression on the witness [Gonzales, et al (ibid.: 43)]. Cases such as the War Crimes trial of Ivan Polyunkhovich when the register was not conserved in the interpretation, causing a different impact on the description of systematic murders of Jews. In other case where an interpreter made a woman in Florida, whose use of language was casual and included slang and profanities, appeared refined and gentle grandmother. The impression received by the jurors was understandably more favourable. However, the whole case was overturned due to the inaccuracy of the interpretation.

Hatim and Mason (1990) are cited in stressing that there is the need of source language style, including social dialect to be preserved in the translation. It is rather difficult for liaison interpreters as the speakers involved are often greatly differ in social status and there is the tendency of interpreters to neutralise the social dialect in translation “for the sake of improved mutual comprehension, and to avoid appearing patronising” (in Hale 1997:43-4).

In another study by Berk-Seligson (1990) the finding is far from dissimilar. Register plays a fundamental role in giving any kind of impression listeners have of a witness. It is observed that interpreters opt for a hyperformal style, which in turn allows the witness to achieve a favourable outcome from the jurors. A contrary outcome might have resulted if the register had been maintained in the English rendition.

Hale, in her own study, examines four Spanish–English Local Court proceedings which took place in Sydney, Australia in 1992-3. Three of the witnesses involved were working-class males, with secondary education and a trade, and are from South America. Another three witnesses are from Central America, two of who are male and one female. Their speech suggests that they come from fairly low socio-economic background, received very little education with the female being less educated. It is the register differences of the Central Americans' speech and the interpreted versions appear most obvious.

By looking at one factor, the field itself imposes a number of vague certainties. Although it is obviously a legal event, only the legal professionals are conversed in the field, witnesses differ in the familiarity of the situation as they arrive from different social class and their educational background lacks in legal knowledge. The legal professionals are thus the powerful participants, addressing the questions, using legal diction, structures and strategies following the nature of the field. The witnesses, on the other hand, are the less powerful participants with controlled in the way evidence is given. They are not allowed to express personal opinion, deviate from the topic introduced to them in order to introduce information they believe to be essential to the case, or to ask questions or comment on the questions put forward to them. Furthermore, the register used varies according to the level of education and social class

the witnesses and defendants are from. The powerful participants, which include the lawyers and judges, control the situation and have the authority to ask questions, whereas the less powerful participants are only allowed to answer the questions put to them in a certain admissible way as evidence. This power difference determines the level of formality in the language use. With the variance in education level and social class, a wider gap would occur, creating “a marked dichotomy of discourse styles”(Hale 1997: 45). The mode is also another interesting factor, the lawyers are at a bigger advantage as not only they are the powerful participants allowed to ask questions, but they also able to prepare the questions beforehand. The witnesses and defendants basically answer spontaneously and unrehearsed. There is also another distinct mode where written statements or exhibits are read aloud in the proceedings.

With the existence of interpreters, the activity becomes more complex. The interpreters may bridge the gap between the powerful and less powerful participants, nevertheless the interpreters themselves vary as “their affinities and profiles will inevitably impact on the communicative styles used in courtroom”(ibid.: 46). The interpreters have a natural sense of affinity with the legal professionals, as they are part of the association. However, there is also a sense of solidarity between an interpreter and the witness or defendant whom the interpreter is interpreting for. This occurs not only because of the nature of the mediating role whereby a sense of responsibility is felt towards the non-English speakers, but also for the fact that the interpreters belong to the same cultural community as the witness or defendant.

Hale’s findings of the analysis are two clear tendencies: raising the level of formality when interpreting into English which is the language of the courtroom; and



the lowering of the level when interpreting into Spanish which is the language of the witnesses/defendants who are also the powerless participants.

### 3.2.2.1 Interpreting into English

As interpreters become more familiar with the register of the courtroom, they have the tendency to approximate to the typical register of the court. The move also means raising the level of formality in the register.

#### i. Changes in lexis.

The changes in lexis could create a different or misleading image of the witness. The interpreters regularly interpret the source utterances to match the higher register of the English-speaking lawyer, although it is utterly different from the original. Some examples given are words or phrases like *injured* and *evict* in the translations, which are typical higher register of the court used by the powerful participants. In the original version, the witness simply used words or phrases like *agarró aquí* (got me here) which was translated as *injured* and *echarla* (throw her out) which was translated as *evict* by the interpreter.

#### ii. Changes in syntax.

Linguistic features of the source utterance are also changed in a way to that the level of formality is raised in the interpretation. The features involved are usually associated with conversational, particularly the narrative style. These are condensed and some of the others are omitted; most common ones are fillers such as *anyway* and *so*, hesitations, repetitions and backtracking.

These linguistic features if changed in the interpreted version may impose a different impression the listeners have on the witnesses or defendants.

Example 1:

Witness: Y le dijo a mi esposo *que si, mi esposo le dijo que si* qué, quería, entonces él estaba dispuesto a pelear con él. (and he told my husband that *if, my husband told him that if*, what did he want, then he was willing to fight with him)

Interpreter: My husband asked him what he wanted and he was disposed to have a fight with him.

As the register of the original in Spanish is of a poorly educated person as it is not in the witness's language competence, the interpreted version which is of a much higher register makes the listeners form unfavourable impression of the witness. The English rendition is highly unusual to be used in a normal oral performance by such witness, her actual character did not surface. In fact, she was seen to be linguistically competent, thus, seemed as if she was evading the questions or fabricating the answers. It is not surprising when the magistrate made the following comment about her:

I unfortunately can't escape the fact that I just formed an unfavourable impression of the manner in which uh, Mr X and in particular his wife, gave their evidence.

It is, thus, important for register to be maintained by interpreters, especially so in courtroom cases where the impression of witnesses or defendants depends a lot on how they perform at the stand. When there is any changes made, the outcome could be

totally different than it would if the correct rendering as the original were to have done, hence, justice is not done.

Another example is the omissions of tags. It may seem insignificant but a change in the interpretation could actually mean a change in the tenor of discourse, masking it more formal. The tag could actually carry various meaning. By adding it, the questions could be merely to obtain confirmation or to seek approval. It could also be used when the question is meant to be sarcastic, as the answer would only state the obvious. Therefore, omissions of this linguistic feature would produce a significant shift in tenor of discourse and also the pragmatic meaning it would actually convey.

#### **3.2.2.2 Interpreting into Spanish**

As English is the language of power used by the lawyers and judges in courts in Australia, there is the tendency for the interpreters to lower the level of formality when interpreting the source texts into Spanish, particularly so when the witness and defendant are from a lower level of education and social class. The interpreters are inclined to use ‘familiar’ language as they share the same language and culture. Hale (1997) also points out that one interpreter uses *tú* (an informal second person reference) for *you*, instead of *usted*. The reason might be the age gap, the interpreter being older than the witness. Other interpreters choose *usted* but they, however, opt for a familiar tone when addressing the witnesses.

The changes involved include interpreting formal word in source text into more colloquial one in Spanish. It could be due to the fact that the witness may not be well educated, thus the interpreter chooses word that is ‘more accessible’ to the witness.



Nevertheless, it could possibly be due to the interpreter not being able to recall an equivalent word in the same register. An example given is as such:

Example 2.

Magistrate: so you would say that your relationship with Mr X has been at least *acrimonious*?

Interpreter: ¿ Sería, usted diría entonces que relación con la señora X has sido bastante, *en un situación bastante mala*? ( It would, you would say then that your relationship with Mrs X has been rather, *in a rather bad situation*)

The interpreter here hesitated when interpreting the word *acrimonious*, which could suggest inability to recall the equivalent term in Spanish. In other examples, it is hard to predict the reason behind the choice of words used, although it is very likely that the motivation behind the move is deliberate. Examples for this particular case is as below:

Example 3

Solicitor: ... your husband and *the defendant*.

Interpreter: ...su esposo con *el señor*. (your husband with *the man*)

Example 4

Solicitor: And you are the *defendant* before the court?

Interpreter: ¿Y usted es el que está *aquí* en la corte? (And you are *the one who* is here in court?)

In this case, the witness does come from a low socio-economic background with minimal level of education. This awareness may be the cause for the interpreter to

simplify any legal jargon. However, there is the risk of producing an ‘inaccurate or incomprehensible utterance’, especially so in example 4 where the word *defendant* is replaced by *you are the one who is here in court* as it does not make sense and entirely incorrect.

In another case, an interpreter adds diminutive form for particular witness on a number of occasions, but interestingly it is never interpreted the same way into English.

Examples are as such:

Example 5.

Sergeant: With your wife and daughter.

Interpreter: Estaba con su esposa y su *hijita*. (You were with your wife and your *little daughter*)

The choice to use the diminutive is probably due to the presence of the child in the courtroom thus, explaining the emotional response of the interpreter towards her. It could also be done to comfort the witness who appears to be nervous without being detected as doing such.

Another feature in the Spanish language is the use of ‘semantically empty words or phrases. Hale finds in the use of the item *no más* (literally means ‘no more’) in her data. It is a very colloquial register and rather difficult to interpret out of context. The use of this item is to soften the tone of the command in the courtroom, and at other times, to calm the nervous witness down. Examples are as below:

### Example 6

Interpreter: Deje la Biblia encima, *no más*. (Just leave the Bible there)

### Example 7.

Interpreter: Tranquila, *no más*. (Just calm down, ‘dear’)

### Example 8.

Magistrate: Up into the witness and just remain standing.

Interpreter: Puede seguir de pie *no más*. (You can just stay standing)

The act to soften the commands and the attempt to calm the witness is questionable, as it may be an indication, though only subconsciously, that the interpreter is emotionally biased towards the witness as the item is “pragmatically important because they signal a certain level of familiarity” (Hale 1997: 50).

At an extreme, the interpreter even changes the register by omitting formal expression, even a whole sentence, and then replace it by using simpler grammatical constructions in the interpreted version.

### Example 9.

Sergeant: Can you tell the court to your best, to the best of your recollection, the best of your memory?

Interpreter: ¿ Pero algo recuerda usted? (But you remember some thing?)

Notice the complete omission of the source text utterance, which is actually fixed legal structures and is not at all maintained by the interpreter, even if there is an equivalent



legal structures in Spanish. The register is changed. The level of formality is obviously lowered when interpreting into Spanish and vice versa when done into English.

The interpreters in this case study have all, in one way or another, adapt their communicative style to suit what they perceive as the expectations or limitations of the listener. Raising the level of formality when interpreting to English is very common to ensure the register resembles the more formal and educated powerful participants of the court. On the other hand, a lowering of the level by using simpler register and more colloquial form to adapt to the powerless participants to enable their understanding and in some ways, make them more at ease. The interpreters, then, operate in a way that they “imitate the communicative style of the participants they are addressing at any given time rather than opt for an unmarked register overall”(ibid.: 52) in other words “they try to accommodate their immediate audience”(ibid.). The kind of empathy, though may be at subconscious level, could have been done with best intentions. However, it could also result in ‘serious consequences’, as seen in one of the example, causes the credibility of the witness to be questioned.

Hale insists that the register equivalence in courtrooms should be treated seriously, although it can be difficult to achieve and not always ‘desirable ‘ in all contexts.

What needs to be stressed instead is that an uninformed and inconsistent treatment of register variation in court can have serious and very negative implications. Interpreters must be made aware of the significance of linguistic choices, not only in terms of accuracy of content but also in terms of the importance of communicative style in forming impressions and – ultimately deciding the fate of a witness in court. (1997: 52-3)

In this study, Hale has proved the importance of fair treatment of register especially in court interpreting as it can seriously affect the impression the judges and the jury have on the witnesses and more so on the defendants. It is apparent in the study that from the register used, there is pragmatic factor as meaning can differ if the register changes in the transfer of languages. And in the interpreting process, the tendency to change the level of formality between languages by the choice of words, affect the signs which is a semantic concept involving the issue of power among the participants.

### **3.2.3 Case Study 3: Pragmatics in Court Interpreting**

Sandra Hale (1995) stresses the importance of language in a courtroom. It is compared to the likes of weapon used in a battle. In a quotation in Hale, Maley and Fahey (1991) describes “If the trial is a battle, it is a battle fought with words and the role of discourse strategies in achieving supremacy becomes all important”. In a battle in a courtroom where the participant is disarmed due to inability to use the weapon/language of the courtroom, the interpreter carries the burden to ensure the effectiveness of the weapon. As mentioned in case study 2 on the treatment of register variation in the courtroom, literal translation is not a guarantee for accurate interpretation. However, the ultimate goal is for the most accurate interpretation. Hale proposes that “accuracy cannot be defined so simplistically and that it is a controversial issue”, something that appear to be accurate on the surface level might not be so when other areas are considered; thus accuracy in terms of achieving translation equivalence seems most relevant. What entails in translation equivalence includes not only the general idea of the message, but also the speaker’s intention. Achieving the same reaction or force in the Target Language as it is in the Source Language is the goal. More so since the way words are selected and used, and sentences are structured would

inevitably influence the juries and judges in the decision making. The interpreter then must convey the intentions of the speakers through intricate selection of language strategies, which could only be achieved through pragmatic equivalence. As House (1977) points out that what is more important in translation is the aim at equivalence of pragmatic meaning, even at the expense of semantic equivalence. Thus a translation is considered to be primarily a pragmatic reconstruction of the source text.

The difference between pragmatic and semantic meaning is defined by Cook (1989) as a fixed context-free meaning for semantics and the meaning which words take on a particular context, between particular people for pragmatics. What becomes a problem to interpreters is that there is pragmatic differences in different languages.

As described in the chapter on pragmatics, speech act theory, which was first developed by J.L Austin (1962), explains that a speaker performs three acts simultaneously which are locutionary act, illocutionary act, and perlocutionary act. The locutionary act is the actual communicative action when the speaker speaks. The illocutionary act is the force or intention of the utterance, whereas the perlocutionary act is the effect the utterance has on the listener.

The listener, assuming that the speaker is governed by the Cooperative Principle, with the help of common knowledge of the world, can deduce the pragmatic meaning of the utterance. Native speakers can easily understand indirect illocutions as it has been the major part of their livelihood. Problems may occur when the speaker and listener involved come from differing cultural background, hence the values of each culture are not shared are even unknown to the other.



As a link to both cultures, interpreters have to ensure the assumptions and implications intended in the original is conveyed in the Target Language, including in it aspects such as appropriateness of use, connotations, style, register and degrees of politeness. Thus what is important is not only the pragmatic meaning, but also pragmatic force.

Interpreters are faced with not only the difficulty of ensuring the pragmatic force is relayed in the Target Language, but also the linguistic strategies of the lawyers in the courtroom. It is a common practice that the aim of lawyers in a hearing is not so much to uncover the unknown, but more so to get the answer needed to form an “natural” argument for the jury. Such strategies will definitely require careful selection and structuring of words to achieve whatever effect the lawyers intend to bring, basically to elicit specific information and maintain control of the dialogue, or to make certain implications. Many interpreters are so occupied with rendering all the information that they could not see the linguistic subtleties. In one example shown below, the interpreter was unjustifiably interrupt, showing her ignorance of the linguistic strategies of the lawyer which are common in the courtroom.

#### Example 1

Sol.- Had you turned, had you turned and looked at him, had you?

Int.- *¿usted se había dado vuelta y lo había visto?*

‘Had you turned around and seen him?’

Wit.- No.

Int.- No.

Sol.- Then how do you know he was running?

Int.- *¿Cómo sabía usted que estaba corriendo?*

‘How did you know he was running?’

Wit.- *Porque mi esposo me dijo que él ahí estaba entonces yo volteé a ver.*

‘Because my husband told me that he was there so I turned around to see’

Int.- Because my husband told me he’s there and then I turned around and saw him.

Sol.- So your husband told you, is that right?

Int.- Sorry, “My husband told me he was there and then I turned around and I saw him” was the answer.

Sol.- So, because your husband told you that he was running, then you assumed that he in fact was running, is that right?

The solicitor was actually using a typical cross-examination question to maintain control and to lead the witness to unfavourable answer. She was trying to use the part of the answer to imply that the witness did not actually see the man running, rather, the witness assumed the fact based on hearsay. Instead, the interpreter, unjustifiably, felt annoyed and interrupted by repeating the answer to reinforce it. However, the solicitor repeated the question, ignoring the interpreter’s interruption, as it was exactly the initial intention of the solicitor.

There are a few more instances in Hale’s study showing the interpreters’ lack of pragmatic competence or failure to achieve equivalence pragmatically. Pragmatic failure is a major cause of cross cultural communication breakdown. Thomas (1983) divides pragmatic failure into two main groups: pragmalinguistic, which occurs when the pragmatic force is misunderstood; and sociopragmatic, which is a cross-cultural differing perceptions on what constitute linguistic behaviour. The latter may be

semantically or syntactically equivalent but the pragmatic force differs when interpreted in another language/culture. In her findings, Hale claims that the problem in courtroom interpreting does not mean the speaker's intention is misunderstood by the interpreter, rather it is the failure to transfer the intention into target language. In one example, the witness uttered "No, I'm a very educated person to say that" (literal translation). The problem arise from the utterance is the word "educated" which in the Spanish context has two applications: one meaning scholarly educated; and secondly meaning proper upbringing implying well mannerism, which in turn is highly culture bound and very difficult to translate. In the English context, it makes no sense to state the intellectual capacity when answering to a question that lead to murder accusation. In the Spanish context, the speaker implies that he has been raised properly so it is not in his nature to threaten someone in that way.

The misunderstanding of the concept is clearly seen when similar phrase is used.

#### Example 2

Wit.- *Lo que quiero es que me deje tranquilo. Si no se va ella me voy yo.*

'What I want is for her to leave me alone. If she doesn't leave I'll leave'

Int.- I want her to leave us alone, if she doesn't leave then we will leave.

Wit.- *Yo soy una persona educada*

Int.- I'm an educated person

Wit.- *siempre he sido educado*

Int.- I've always been educated.

Wit.- *Yo puedo probar que soy una persona educada.*

'I can prove I'm an educated person'

Int.- I can prove that



Mag.- No thank you.

Based on the Cooperative Principle through the knowledge of the world of the witness, the interpreter has no problem understanding the pragmatic force of the utterance. The perlocutionary act is to convince. Unfortunately, the intention is not transmitted in the interpretation as it is incongruous in English. To say that I one can prove one is educated would imply to show qualification credentials which is totally irrelevant in the context. What is actually meant by the witness is that he could bring character references as proofs. The perlocutionary act intended is unsuccessful as the magistrate shows impatience and replied with “no thank you” remark. The magistrate is totally not persuaded and felt irritated instead. Hale (1995) suggests explanatory addition to the utterance in order to convey the implied force. However, it would be unethical and inaccurate if what is expected in the interpretation is a literal, word for word translation.

In the next sample, a word is semantically interpreted into Spanish, consequently pragmatic error is made, causing lengthen and unnecessary exchange of questions and answers in cross-examination.

### Example 3

1. Sol.- Mr. X, you don't like Mr Y, do you?
2. Int.- *¿Señor X, a usted no le gusta el señor Y?*
3. 'Mr.X, you don't fancy Mr.Y?'
4. Wit.- *Eh, bueno yo con toda persona me gusta ser amigo y y o sea, que a veces*
5. *uno nunca espera situaciones de este tipo ¿no?*
6. 'Uh, well I like to be friends with everyone and I mean, that sometimes you
7. don't ever expect this sort of situation, you know?'
8. Int.- I am friendly with everybody, I never expected a situation of this kind.
9. Sol.- What, Mr X, I asked you, you don't like the defendant, do you? I'm
10. not asking you about everybody else. You don't like the defendant, do you?
11. Int.- *Eh, yo no le estoy preguntando de otra gente, yo le estoy preguntando al*
12. *acusado, a usted, a usted no le gusta ese señor.*
13. 'Uh, I am not asking you about other people, I'm asking the accused, you,

14.           you don't *fancy* this man.'
15.       Wit.- *Eh, yo casi que no siento, o sea, tantas cosas por una persona que me ha*  
16.           *ofendido, a veces no siento yo gran cosa de de de como, como sentir mala*  
17.           *intención, todas esas cosas, no, o sea, yo soy una persona que, o sea, que*  
18.           *que soy una persona a quien han ofendido y yo no siento tantas cosas.*  
19.           'Uh, I sort of not feel, I mean, so much for a person who's offended me,  
20.           sometimes I don't feel a great deal of of of like, like feeling like doing  
21.           someone else harm, all them things, no, I mean, I'm a person that, I mean,  
22.           that that I'm a person who's been offended and I don't feel so much.'
23.       Int.- I don't have much feeling for him, uh, in a situation like this I don't have  
24.           Much feeling for someone who has offended me.
25.       Sol.- Well, do you think you might answer the question that I just asked you?
26.       Int.- *Puede contestar la pregunta que le acabo de hacer.*  
27.           'Can you answer the question I've just asked you?'
28.       Wit.- *No entiendo*  
29.           'I don't understand'
30.       Int.- I don't understand what you're trying to say.
31.       Sol.- You say, by September last year you weren't very impressed with this  
32.           defendant at all, were you?
33.       Int.- I'm sorry, please excuse me.
34.       Sol.- I withdraw that. By September last year, you really didn't like the  
35.           defendant, did you?
36.       Int.- *En septiembre del año pasado, a usted realmente no le **gustaba** este señor.*  
37.           'In September last year, you really didn't *fancy* this man.'
38.       Wit.- *No sé, cómo...en septiembre del año pasado, no me **gustaba** el señor?*  
39.           'I don't know, how...(do you mean) in September last year, I didn't *fancy*  
the man?'
40.       Int.- What do you mean that in September last year I didn't like?
41.       Sol.- You're making all this up because you've just told the court that you don't  
42.           like the defendant.
43.       Int.- *Usted está inventando estas cosas porque usted ya le ha dicho a la corte*  
44.           *que a usted no le **gusta** este señor.*  
45.           'You're making these things up because you already told the court that you  
46.           don't *fancy* this man.'
47.       Wit.- *Eh, no tenemos amistad por lo que pasó, pero yo no puedo, o sea, decir*  
48.           *algo diferente porque yo tengo que decir lo que, lo cierto que pasó ese*  
49.           *día, no puedo decir otra cosa.*  
50.           'Uh, we're not friends because of what happened, but can't, I mean, say  
51.           something different because I have to say what, the truth about what  
52.           happened on that day, I can't say something different'
53.       Int.- We are not friends anymore since that happened but I can't say anything  
54.           different, I have to say what happened on that day.

The single cause for confusion in the witness and unnecessary lengthening of the questioning process is the verb "to like" which has semantic equivalent of "*gustar*" in Spanish. In this context, however, it has pragmatic equivalent to "*fancy*" as in to be



sexually attracted to someone. In English, the question is simple enough, hence the hesitancy to answer by the witness makes him sound evasive. Nonetheless, the witness tries to offer a more pragmatically appropriate answer by attempting to work out the first question by saying “I like to be friends with everyone” (line 6 in the back translation). When the same question is repeated, he becomes more unsure, incoherent and hesitant (line 19-22 in back translation). The solicitor takes advantage of his uncertainty and questions him again which makes the witness becomes frustrated and declares that he does not understand (line 29 in back translation). The question and answering session goes on with similar question (altogether 5 times) being asked and causes more confusion on the part of the witness.

When the same question asked again but this time to a defendant that the interpreter realised her “mistranslation” all along or perhaps subconsciously used the pragmatically appropriate Spanish equivalent.

### Example 3

Sol.- You don’t like each other, do you?

Int.- ¿*Ustedes no se **quieren** mucho?*

‘You don’t like each other much?’

Def.- *Odio a esa persona*

‘I hate that person’

Instead of “*gustar*” with a pragmatically equivalent of “fancy,” the interpreter uses “*querer*” which gives a more appropriate equivalence pragmatically. The defendant answers without any delay or hesitancy. The English version listeners in the courtroom would not have known that the interpreter has actually changed her interpretation. Due



to this type of pragmatic failure, the witness credibility is affected (not mentioning the cause of unnecessary nervousness) since he seems to avoid the question five times, in comparison to the defendant's confident reply after only asked once.

Interpreters should be made aware of the importance of this pragmatic dimension of language. Literal translation or even simple transfer of semantic equivalence is fraught with potential problems. Hale (1995) emphasises that interpreters should strive for "maximum accuracy, within human limitations and available cross linguistic and cross cultural equivalence", as perfect interpretation is an impossibility. Unless this is realised, there is always a high risk potential for inaccurate interpreting.

#### **3.2.4 Case Study 4: Coping with Ideology in Professional Translating**

Translators deal with languages and each language differs according to the culture it represents. The task of translators and interpreters is made more complex especially in dealing with the convention of expressions between texts in languages that are culturally remote from one another. These differences can be disconcerting to the text users and translators need a set of categories which could impose some kind of order on the "seamlessness of discourse" and particularly so in the domain of ideology and language. Hatim and Mason (1991) use a sample of discourse of Ayatollah Khomeini to show how the translator's options are governed by the constraints under text-linguistic categories of genre, discourse and text.

The sample is an extensive extracts, dated March 1989, from a message by Ayatollah Khomeini to the instructors and students of religious seminaries and translated by the BBC Monitoring Service (see Appendix 1). The text is seen "unfamiliar and even disconcerting" to the Western readers which gives rise to a

number of issues for translators. In rendering a text, firstly, is the translator justified to modify the text for it to be acceptable to the target language readers? Secondly, is the translator restricted or free in the translations? And thirdly, which rhetorical systems should take precedence, the source or target language? Hatim and Mason identify three strategy options for translators:

1. to relay all features of the source as they stand;
2. either to tone down or to make explicit whatever features appear to the translator as deviant or unfamiliar in Target Language terms;
3. to effect drastic changes throughout the text in order to make it palatable to Target Language readers.

Option 3 is the most extreme, whilst the other two options are more feasible for translators. A general framework is needed to arrive to a satisfactory solution to the problems of uncertainty in dealing with complex texts as such. There is a “need to consider the particular constraints governing the production of texts and the rhetorical conventions of the TL and SL cultural communities” (ibid.: 24). The set of constraints can be divided into three categories: genre, discourse and texts; all of which are culturally determined. As discussed in earlier chapter on semiotics, genre is the set of constraints on what is textually appropriate in a given social occasion, for example “The honourable judge and members of the jury” is a form of reference common in the courtroom; discourse is a set of constraints that relates to attitudinal meaning which gives “expression to the values or belief systems which text producers hold”, for instance ‘feminist discourse’, ‘racist discourse’, etc. Finally, texts are “set patterns which we associate with the expression of particular rhetorical purposes”, such as arguing or narrating. Both genre and discourse are given concrete form in texts, and all

three categories are culturally determined and thus have value as signs within their own cultural settings.

The text chosen is a perfect example with distinct cultural influence which consequently appears remotely different when rendered into another language of a different culture, namely English. It belongs to an old rhetorical tradition of Persian and Arabic rhetoric. Both rhetoric influence each other in very significant ways; Persian influencing Arabic early stage of the language development, and Arabic (as an important part of Islamic revolution and as the language of the Qur'an) influencing the later stage of Persian rhetoric development. And the cross-fertilization is clearly visible in the discourse of Ayatollah Khomeini, a well-known religious figure.

Arab rhetoricians were seriously conscious of textual phenomena as redundancy. As "all languages in use exhibit a certain measure of redundancy and hyperbole...", Arabic is particularly so. Redundancy is used when functionally motivated, or otherwise it is strongly advised against it. As al-Askari asserts: "Rhetoric is the science of saying so much in so few words" (quoted in Hatim and Mason 1991:25). Hence, translators should not ignore the fact that redundancy is bound to be motivated and it is worthwhile if there is a framework that would guide them in identifying features as such. This case study exemplifies how we can characterise Khomeini's speech using the framework of text-linguistics by sets of constraints relating to genre, discourse and text.

#### **3.2.4.1 Genre**

It is rather difficult to identify one particular genre to the speech as there are at least three primary recognisable genres detected. Western readers are not familiar with this type of heterogeneity. There is certain expectation from a speaker in his/her speech,



i.e. a kind of statement of policy within a genre of ‘political speech’ is expected from a head of state. Shifts to other genre do occur but normally with proper signal and sufficient motivation. In the sample, on the other hand, has three genres intermingling: political speech with statements of policy, religious sermon, and Islamic law.

- i. Genre of political speech :

*It was through the war that we broke the back of both Eastern and Western superpowers...*

- ii. Genre of religious sermon:

*God does not forgive those who...*

- iii. Genre of Islamic law

*...as in reference to the cutting off of hands, and so on.*

This type of hybridisation is normal and highly appropriate for Persian and Arabic. The translator in this case has chosen to maintain the heterogeneity of the source text, than to seek conformity with target language norms. The translator was aware of the need to preserve the imagery, collocations, etc and it is evident in his lexical choices. S/he could opt for a modification of the lexical selection so to make it less jarring to the intended audience but to do so would actually produce entirely different effects.

#### **3.2.4.2 Discourse**

Discourse is a means to express attitudinal meanings in a text and it reflects the degree of commitment the writer/speaker shows towards his topic. Hatim and Mason characterise the discoursal values through 5 linguistic features: repetition, parallelism, metaphoric expression, cultural codes and code switching. Repetition is “usually present for a purpose and always constitutes an essential element of text coherence” (ibid.: 26).

There are no fewer than seven occasions in Khomeini’s text that repeated *It was through...*and if the translator opted for variant lexicalisation by replacing them with ‘is due to’, ‘on account of’ and so on, or to conflate two elements into one as in ‘It was through the war that we unveiled...and recognised...’, the discourse will shift from a purpose to pile up evidence against opponents’ arguments to a dispassionate appeal to evidence in support of a case. A different effect is then produced.

Beaugrande and Dressler (1981) describes parallelism as a repeat of structure by inserting new elements. An example of parallelism in the text is the use of different form of greetings bestowed upon various descriptions of heroes of Islamic revolution. The structure involved is Noun Phrase + Preposition + Noun Phrase:

|      | Noun Phrase             | + | Preposition | + | Noun Phrase                           |
|------|-------------------------|---|-------------|---|---------------------------------------|
| i.   | <i>Greetings</i>        |   | <i>to</i>   |   | <i>the trustees of inspiration...</i> |
| ii.  | <i>Salutations</i>      |   | <i>to</i>   |   | <i>the everlasting epic-makers...</i> |
| iii. | <i>Honour and pride</i> |   | <i>on</i>   |   | <i>the martyrs...</i>                 |

The device is used in a way which links the elements of meaning to the text, without which they would remain utterly separate. Parallelism is thus a feature of discourse that not only relay attitudinal meaning, but also supports the main genre structure to the subsidiary genres within the text. The translator in this case has clearly rendered it as it stands. Translator’s unawareness of the significance of parallelism in the development of the text might result in a weakening effect even through minor modifications.

The sustained imagery of blood and slaughter in the text is rather obvious and any reader will find this hard to ignore. However, this sustainedness of the metaphoric

expression, through a discoursal perspective, gives it its communicative thrust. Hatim and Mason (1991) explain how this comes into effect:

Firstly, there are sets of relations building up within the text through the concatenation of the various occurrences of a particular image (Crimson and blood-stained, crimson of martyrdom and the ink of blood and so on in a chain through the entire text). Secondly, this ‘intra-textuality’ is complemented by the chain effect extending beyond the text to establish links with other texts, discourses and genres. (p. 27)

The imagery of ...*the drops of their blood and the torn-off pieces of their bodies...* is intertextually linked to ‘Ashura’, an annual event to commemorate the martyrdom of Hussain, the son of the prophet Mohammed’s cousin, Calipha Ali. This occasion is customary celebrated in Shi-a-dominated countries where there is street processions with wailing men flailing themselves with chains until drops of blood appear on their torn flesh. Sensitivity to both inter- and intra-textual reference is shown by the translator of this text by the sustained imagery and use of unfamiliar expression, when there is other literal options available.

Words like *martyrdom*, *World devourers*, *money worshippers* and so on in the text are examples of cultural codes which are as well, overlexicalisation, which is described by Fowler (1986) as “the availability, or the use, of a profusion of terms for an object or concept”. They are culture specific and very few translators would have been bold enough to allow such discoursal features to show through in the translation, particularly in English where it is more normal to underlexicalise in this domain of discourse.



Khomeini's speech text is fairly sustained in formal tenor; thus it is strikingly obvious when there is a sudden shift when a colloquial expression appears abruptly: *It is a vulgar injustice for anyone to say that the hands of the genuine clergy...are in this same pot...* suggesting something "fishy" about a clergyman being honest. Since discourse links to interpersonal component of meaning which is expressed through tenor. The motivation behind this code switching, where formal and informal tenor intermingle, the speaker here is exploiting the variables of power and distance. This is a difficult task for the translator as most would opt for "even out" tenor to normalise their target text.

#### 3.2.4.3 Text

Text types may be universal as narration and argumentation do appear and exist in every culture, nonetheless the realisation of the types is necessarily similar as well. Different cultures have differing norms for the structuring of argumentation or narration. English make concessions to an opposing argument before stating their own case. As an example, it is common in English to use lexical signals as 'Of course', 'Certainly' and 'No doubt' as text-initial concession to hint a counter attack. The same argumentative device is also available in Arabic and Persian but not as introduction for concession but a case to be argued through. For a sentence that begins with:

*Of course this does not mean that we should defend all clergymen...*

The natural expectation in English, would be an opposing argument as follows:

*...however, we should defend some of them...*

In Arabic, as seen in the translated text (see appendix 1), no such device is forthcoming and what is available instead is a through-argument, which does not intend to exclude any of the clergyman. Therefore, to literally render the same signal (*Of course*) will not serve the purpose. Hatim and Mason suggest a more appropriate rendering as follows:

*Under no circumstances does this mean that we should defend...*

In the case of the translation, preserving literal rendering of the discourse and genre signals has produced good effect throughout the passage; however, it is not so for similar rendering of a text format marker. Halliday's (1978) notion of three functional components of the semantic system (ideational, interpersonal and textual) could provide a probable explanation. Genre could plausibly be located within the domain of ideation which encodes cultural experience and individual's experience as part of the culture. Discourse is to be located in the domain of interpersonal where the speaker expresses his own attitudes and judgements and seeks influence on others. The boundaries for both genre and discourse, nevertheless, are not entirely fixed. Text, on the other hand, properly belongs to the textual component and has the "enabling function" which means only with the combination of textual meanings that ideational and interpersonal meanings are actualised. Thus, textual components are more constraint than the genre and discourse.

By awareness of such categories and its application and analysis, translators can make a more informed choice in rendering texts. Such framework could also assist in theoretical studies as well as a guide to translation course design.

### 3.2.5 Case Study 5: The Interpreter as Intercultural Agent (Discourse)

Interpreters' roles are significant for refugees who do not speak the host country's language in claiming for asylum. The interpreters' duties as intermediaries involve a variety of intercultural functions. It is the way in which the functions are carried out determines the success of communication process, consequently the claims being accepted or rejected. Robert F. Barsky (1996), in his study, attempts to demonstrate the importance of having an interpreter, or having one rather than the other, in the deciding factors of favourable outcome of the Convention refugee hearings in Canada. Interpreters should also be recognised for their roles as agents of culture rather than just merely transmitters of words. As a result, proper training should be provided and interpreters should be encouraged to participate more actively in the hearings.

In general, the interpreters have the knowledge of the relevant countries of the claimants and of the process of the hearings. The applicants, on the other hand, are in vulnerable situation where they find themselves in an alien environment, experiencing difficulties in submitting their cases to the authorities of a foreign country, often in a language they are unfamiliar with. The interpreters are the intermediaries who could improve the chances for the applicants in receiving fair hearings. Incompetent interpreters would only make matters worse, in fact it is found that interpreter errors is a substantial factor that affects any negative impression on applicants credibility.

Basically what is important is the interpreter's ability in ensuring the refugee's utterances are translated according to the host country norms in discourse structure. Clear and easy to follow narrative will help make the refugee appear to be honest, as



well as to have integrity and subsequently improve their chance for a fair trial. The western discourse emphasises on linearity and clarity, therefore garbled language produces incoherent claim only result to work against the claimant. Barsky stresses that:

Restricting the interpreter's role to rendering an 'accurate' translation of the refugee's utterances – which may contain hesitations, grammatical errors and various infelicities – inevitably jeopardizes the claimant's chances of obtaining refugee status, irrespective of the validity of the claim. (1996: 52)

One of the participants in Barsky's project, who has been working for the Immigration and Refugee Board and the police in Québec for over fifteen years, confirm the significance of the ability to conform to the norms of the host country discourse structure:

If I am a good guy, I have to know how to lie. I have to know how to cover things... Testimony goes on how you articulate, not on verity. If I don't know how to tell the truth it is because I cannot put the words together. (Barsky 1996: 52)

Refugee who is unfamiliar with the culture of the host country can easily commit infelicities in articulating their claim, thus it is the job of the interpreter to translate the utterances into an acceptable format to compensate for any infelicities. In one example, the claimant insisted on speaking in French, even though his French was not up to the standard, the interpreter had to render the refugee's utterances in a more acceptable discourse format:

Sample one: (articulating the refugee's claim & compensating for errors in judgement)

Claimant:

Moi demander, moi demander Madame, s'il vous plaît, cette translation lui parle français. Parce qu'elle m'a compris, vous qu'est ce qu'elle a dit. Moi compris. Madame m'a dit désolé Monsier, seul anglais.

[Literally: Me ask, me ask Madam, please, this translation speak to him French. You ask, speak French. Because she understood me, you that is what she said. Me understand. Madam said to me, sorry sir, only English.]

The Pakistani interpreter rendered this particular statement as follows:

He has a complaint with the interpreter there. He speaks better French than English, but the interpreter was interpreting from Urdu to English. He is not too good in English, better in French, which he could understand. An interpreter was provided to interpret the hearing into English, which he did not agree to. So he was having a hard time expressing himself or understanding the CPO, lawyers, himself, and the interpreter. There is no satisfaction in the hearing. And that is one reason why I [meaning the claimant] lost the case.

The claimant went on:

Moi j'ai demandé, Monsieur n'a pas besoin de translation. Maintenant vous parle pour moi, pourquoi? Moi demander, madame. Je demandais pour moi, moi problème pakistanais. Elle dit, désolé. Moi demander Parisien, France government, il décide pour moi.

[Literally: Me I asked, madam, me asked, sir does not need the translation. Now you speak for me. Why? Me ask, Madam. I asked for me, me Pakistani problem. She says sorry. Me asked Parisian, French Government, it decides for me.]

Interpreter:

If I understand correctly, they did not ask the important question: Why am I sitting in Canada, why did I apply as a refugee? These are the questions that they should ask. Why was I in prison? Why was my brother killed? Why was I accused of killing the MSF vice president? What he was asked was questions that have nothing to do with the claim.

Here is what he is trying to say. They asked questions that had nothing to do with the claim. Why didn't they ask why I came to Canada? I was attacked,

my brother was assassinated. How many times I have been tortured, imprisoned. And even I have been arrested. They are not talking about the issue that brings to status. They are talking about something different.

The interpreter, here, elaborates on the actual statement, as well as adding various details which he has learned from the claimant, prior to the proceedings. The claimant has all the legal ground required to make a successful claim, but in his initial hearing, he was refused status by the Refugee Board, due to the non-presence of a proper interpreter as well as having a lawyer that did not represent him well. He asked to testify in French to impress the French-speaking members of the Board but that only worked against him as he appeared incoherent and thus affect the Board's judgement on his integrity. In the hearing sampled above, the interpreter makes use of the knowledge he has of the claimant's experience, as well as the understanding of the local text structure, the cohesion and coherence in this particular context. He tries to make all the factors work for the claimant.

As refugees come from diverse cultural backgrounds, it is not uncommon for them to appear 'unsuitable' according to host culture, because of the unacceptable behaviour portrayed. This kind of misunderstanding is a characteristic of intercultural communication. Barsky (1996) points out another area where interpreter can help in minimising any potential damage is through mediating culture-specific attitudes. In another example, a Pakistani claimant describes her decision to claim a refugee status in Canada, instead of the United States.



Sample two: (minimising potential damage by mediating culture-specific attitudes)

In the US I learned that Canada is better, people are better, and we did not know how to come to Canada, we had no experience there which could give a difference between USA and Canada, and there are not so many blacks in the US. We thought that Blacks would be better and cleaner in US than in Pakistan, but they are not.

In an actual hearing, her testimony could prove damaging to her as it conveys prejudice or racism, a discourse which should be avoided in situations like this. In such cases, interpreter's job is to ease the resulting tension by "stepping in to situate the statement within the context of local prejudices"(ibid.: 55) so to minimise the potential damage. Another interpreter helped justify a 'fervent and irrational contempt for American society' of a claimant who daringly crossed through dense wood from New York to Québec, an act that seemed 'unnecessary, illegal and unacceptable'. The interpreter uses her own rationale for disapproval of American foreign policy in her rendition:

We see the United States in a negative light for many reasons. On the whole, however, it is a political issue. The image we have of the Americans is of those who caused the problems plaguing Latin America. And over and above that, The United States is not a country in which we would like to live because of the many barriers that exist in the society. In the 1960s for example, the Americans gave Peru money for the Christian Democrats for transportation and agriculture. But this money did not help those in need; it went through several stages and then was returned to the United States to buy medications and food. At this time it was clearly sent for political reasons, like it had been sent to Brazil to make the police force. In Peru, the students and the indians contested this by contesting the Americans, and they were implicated in the repression of our people.

The ability to 'tell a good story' could also help in the clarity and impact of the testimony. Barsky suggests that even if the English of the interpreters involved is less

than perfect, they can make the stories more compelling, and consequently, sounded more believable. They would take some of the short and terse utterances and then add sufficient detail and variety in order to bring the narratives to life. The ‘stories’ are told with good animation and spoken with authority. The story below illustrates the kind of elaboration that bring narrative to life:

Sample three: (improving the narrative)

My boss said that if it happens again, I will be fired. I said “Why?”. You see, at that time I was inspecting parts in a factory, and I had to report that I had inspected them. A Russian Jew said that I did a bad job. I replied that I cannot do it better: “Some people can do things better than others”. So she said, “Oh, you don’t want to do dirty work. I will tell the boss”. I said “That is not what I said”. The day was over, it was the weekend, and on the following Monday the boss said that she had learned that I didn’t want to dirty work. I said that these were not my words, but he didn’t listen. He threatened to fire me. I knew that if I were going to get into fights with fellow workers there was nothing more for me to do here. The next day I quit. They did not give me papers for welfare. I had to wait for three months, and I didn’t know what I was going to do. So I decided to leave.

This technique, however, could backfire as there is a possibility that the elaboration contains false information. Nonetheless, competent and responsible interpreters would normally abstain from jeopardising refugee’s claim by getting carried away with the idea of telling a good story.

For a refugee arriving in a foreign country with not only language difference, but also cultural gaps, having an interpreter to mediate and articulate their claim would very much ease the burden. Those who come from a life where there is little education



or exposure to western lifestyle and thinking, are particularly the ones that have more difficulties and would appear inarticulate and make various tactical errors. These factors affect their chances of obtaining refugee status. It is the interpreter who has the languages to translate and most importantly the understanding of the local culture and norms. They have to be both the translators/interpreters and the intercultural agents; therefore they have to render and manipulate the refugees' utterances in such a way that the text is structured in a cohesive and coherent way accepted by the local language system, by utilising the proper genre in enhancing the refugees' chances, as well as to convey the discourse in a way that will not offend or reduce the success of the claim.

### **3.2.6 Case Study 6: Translation and Poetry (Genre)**

Susan Bassnett (1998) discusses on the genre of poetry and its relation to translation in her essay on *Transplanting the Seed: Poetry and Translation*. She disagrees with Robert Frost's concept that although poetry is constructed in language, it cannot be transposed across languages. Bassnett stresses that translators should recognise the fact that poets have different functions in different societies. They can be significant figures, who speak out against injustice and oppression, thus giving voice to the voiceless (a notion brought about by Pablo Neruda, a poet who died in 1973); while others take the role of the conscience of the society, a historian, a healer, a creator of magic, a singer of tales, an entertainer, and the list goes on. The diversity of the roles of poets underlines the fact that they have different functions in different cultural contexts. These cultural differences are significant factors for the translators to consider in the process of translating poetry, as it cannot be measured across cultures equally. Bassnett quoted a passage from Shelley (1965), in which he declares that:



... it were as wise to cast a violet into a crucible that you might discover the formal principle of its colour and odour, as to seek to transfuse from one language into another the creations of a poet. The plant must spring again from its seed, or it will bear no flower – and this is the burthen of the curse of Babel. (1820)

Many would take the passage as an example of the impossibility of poetry translation, but Bassnett subjects it to the difficulties of the process. Taking the imagery of transplanting the seed, as referring to change and new growth, rather than loss and decay. The task of the translator is then “to determine and locate that seed and to set about its transplantation” (Bassnett 1998: 58).

Another notion that Bassnett adopts is that of Benjamin (1923), who points out that translation secures the survival of text, and it often continues to exist only because it has been translated. One such example is the translation of Shakespeare, which was argued by Tolstoy (1906, cited in Bassnett: 59) does not belong to England as he failed to gain any special fame in England up till the end of the 18<sup>th</sup> century. It is in German that his fame originated which was then transferred back to England. This illustrates the concept of intercultural transfer.

The translation of Shakespeare into so many languages in the late 18<sup>th</sup> and 19<sup>th</sup> centuries happened at a time when great revolutionary ideals were sweeping across the European continent. What was translated was not his identity as an English man, but his “radical stagecraft, which challenged norms and expectations of good taste, and also for his politically charged subject matter” (Bassnett 1998: 59). He was a significant writer in the age of revolution, who was also seen as “a political writer, whose texts raised crucial issues concerning power structures, the rights of the common people, definitions of good and bad government and the relationship of the individual to the state” (ibid.).

The relevance of this issue to the process of translation is that the impact on literary system that translation can have and the power of translated texts to change and innovate. What is important is the ways in which the translated texts have been received by the target audience. The translator must then have to have the skill so that the end product is more than merely acceptable. Bassnett suggests (following Wills 1993) that:

In order to translate poetry, the first stage is intelligent reading of the source text, a detailed process of decoding that takes into account both textual features and extratextual factors. (1998: 60)

Holmes (1970) (in Bassnett 1998: 62-3) lists a series of basic strategies used by translators to render the formal properties of a poem:

i. 'mimetic form'

This is where the form of the original is reproduced in the target language, and can only be done when there are existing similar conventions. The translator can, therefore, use a form that is already familiar to the readers. The product, however, is more an illusion of formal sameness, since, in reality, the target audience is confronted with something that is 'both the same and different', therefore, has the quality of strangeness.

ii. 'analogical form'

This is a strategy which involves a formal shift, in which the translator determines the function of the original form and seeks an equivalent in the target language.

iii. 'content-derivative' or 'organic form'

Here, the translator looks at the semantic material of the source text and allows it to shape itself. The form is seen as distinct from the content, rather than as an integral whole.

iv. 'deviant or extraneous form'

The translator adopting this strategy uses a new form that is not signalled in the form or content in the source text.

Ezra Pound (1934), on the other hand, suggests three kinds of poetry and he describes the translatability of each (cited in Bassnett 1998: 64):

i. 'melopoeia'

The words in this kind of poetry are surcharged with musical property that directs the shape of the meaning. It can only be appreciated by 'foreigner with sensitive ear' and cannot be translated, 'except perhaps by divine accident or even half a line at a time'.

ii. 'phanopoeia'

This involves the creation of images in language (common in Japanese and Chinese poetry) and is regarded as the easiest to translate.



iii. 'logopoeia'

This is also called 'the dance of the intellect among words' and is claimed to be untranslatable, though it could be paraphrased. It is suggested, however, that the way to approach this type of poetry is to determine the author's state of mind and proceed from there, coming back to Shelley's notion of transplanting the seed.

It is clearly a problem in the understanding of the inter-relationship between the formal structure of the poem and its function in the source language context, and the possibilities offered by the target language. Bassnett suggests that we consider the idea of *jouissance*, or playfulness in poetry, and claims that: "If a translator treats a text as a fixed, solid object that has to be systematically decoded in the 'correct' manner, that sense of play is lost" (1998: 65). When creating a poem, a poet plays with language by fixing it in such a way that it cannot be altered. Following the notion of transplanting the seed again, the translator involves in a different kind of play when translating a poem. S/he has to start with the language that the poet has fixed and then set about dismantling it and reassembling the parts into another language altogether.

Sir Thomas Wyatt takes Petrarch's *Una candida cerva sopra l'erba* and produces a version that becomes a completely new poem. What he does is that he "frees the signs into circulation for a completely different readership, in another language and another age" (Bassnett 1998: 67). The Italian text is as follows:

*Una candida cerva sopra l'erba  
verde m'apparve, con duo corna d'oro,  
fra due riviere, all'ombra d'un alloro,  
levando'ol sole, a la stagione acerba.  
Era sua vista sì dolce superba,*

*ch'i lasciai per seguirla ogni lavoro,  
 come l'avar, ch'n cercar tesoro,  
 con diletto l'affanno disacerba.  
 'Nessun mi tocchi – al bel collo d'intorno  
 scritto avea di diamante e di topazi –  
 libera farmi al mio cesare parve'.  
 Et era 'l sol gia volto al mezzo giorno;  
 Gli occhi miei stanchi di mirar non sazi,  
 Quand'io caddi ne l'acqua, et ella sparve.*

The basic structure of this poem is the 8 lines of two basic units of the ABBA rhyme pattern that repeats, and the following 6 lines with two sets of the CDE pattern. It is full of Petrarchan imagery where there is a reference to his beloved Laura, portrayed through the image of the laurel tree (*alloro*). The setting is the landscape of the courtly love-lyric with words such as: 'green meadows in springtime', 'running water', 'early morning that gradually moves into mid-day'; representing the metaphor for the passing lifetime. The lover is portrayed to be passive where the white deer appears to him. He stops everything that he has been doing just so he could gaze upon her, until he falls into the water, and she vanishes. Two further distinctive elements in the poem are the imagery of the miser, who enjoys collecting treasure so much that he disregards the effort it costs him; and the words written in diamonds and topaz, on the collar round the deer's neck, that says 'Let no one touch me, it is for Caesar to set me free'.

Wyatt's version is a 'transplanting' of Petrarch's which reads:

*Who so list to hounte I know where is an hynde;  
 But as for me, helas, I may no more:  
 The vayne travaill hath weried me so sore,  
 I am of them that farthest cometh behinde;  
 Yet may I by no meanes my weried mynde  
 Drawe from the Diere: but as she fleeth afore  
 Faynting I followe; I leve of therefore,  
 Sithens in a nett I seke to hold the wynde.*

*Who list her hount I put him out of dowte,  
As well as I may spend his tyme in vain:  
And graven with Diamonds in letters plain  
There is written her faier neck rounde abowte:  
'Noli me tangere for Caesar's I ame,  
And wylde for to hold though I seme tame'.*

The structure of the poem is altered from the form of a sonnet to a rhyme scheme that runs ABBA ABBA, CDDC, EE. Hence, producing a three-part sonnet compared to two in the original version. The structure in Wyatt's version is an 8-line unit, followed by a 4-line unit and it reaches the finale with a couplet. Similar form is later taken up by the likes of Shakespeare, Sidney and Spenser, as the final couplet offers an excellent potential for ironic reversal. The grace and the integrated form in which the component parts of the rhyme scheme hold together in Petrarchan sonnet are not maintained, as the Wyatt's version foregrounds the last two lines which gives them infinite possibility. This alteration of the foregrounding structure, results in an extension of the function of the original sonnet as vehicle for courtly pronouncements of love or mystical expressions of the poet's relationship with the divine.

English is dissimilar to Italian in the demand of the use of a pronoun with a verb, thus Wyatt's poem is full of the self-referential 'I's and 'me's. The capitalising of the 'I' in English creates a sense of importance to the speaking subject. Instead of having the same effect of the 'visionary' deer appearing to the speaker as in Petrarch, Wyatt's sonnet is 'a blunt piece of man to man advice to fellow huntsmen' (Bassnett 1998: 68) with the deer made of flesh and blood. The pursuit of the deer has exhausted him and he complained of the wasted time spent on the attempt. The tranquil tone in Petrarch turns to be a tone of agitation and anger in Wyatt's. As for the image of the miser, the same appears in similar lines as the original (lines 9-10) but this image only continues the



motif of 'tiredness and frustration, through the idea of a man trying to catch the wind in the net' (ibid.: 69). Finally, the jewelled collar of the deer carries a different message: it has no reference to freedom, instead it bears a Latin inscription warning about the savagery despite her docile appearance.

To understand this process of translation, Bassnett suggests we consider the contexts within which these two writers created their 'very similar, yet very different texts'. Wyatt has read and reworked the source text to create something that is in keeping with the age in which he lived and wrote. Petrarch's poem deals with his unrequited love for Laura and his endeavours to become closer to God, hence his use of Caesar, which recalls the Biblical reference to the division of the earthly and heavenly kingdoms. Wyatt, on the other hand, lived in an age of the Renaissance Humanism, of Machiavelli and the new courts. It is the age where men began to challenge the idea of their abjectness before God. Instead of having mystical vision, he is engaged in the fruitless pursuit of a woman who has led him on but belongs to another man. His voice, thus, becomes of a cynical and frustrated lover, who is giving up the chase in despair.

The form of the original is kept, thus introducing a new poetic form into the target language (proof of Holmes' notion of 'mimetic form', which at the same time, having an innovatory function at key moments in literary history). There is, however, a subtle alteration done to the form, thereby creating new possibilities in the target language. The image of the deer is kept, but the perspective is different, consequently the tone is also different. Wyatt is said to have generated the same energy which made the source text great, subsequently his translation produces something great of his own.

In recreating a genre (poem is one example) from one culture to another through translation, translators need to understand the aesthetic norms in the target system, thus enabling him to produce a translated text that is coherent and cohesive, taking into account the context of the target culture. Bassnett (1998) explains the process in relation to translating a poetry:

...firstly, that the translation of poetry requires skills in reading every bit as much as skill in writing. Secondly, that a poem is a text in which content and form are inseparable. Because they are inseparable, it ill behoves any translator to try and argue that one or other is less significant. What a translator has to do is recognise his or her limitations and to work within those constraints. (pp. 69-70)

Aspects like the moral values, such as the notion of sin and repentance, may have different level of acceptance or tolerance. Some lexical equivalents may convey different meanings to the audience, although the propositional contents of the utterance from the source language into the target language may match one another, their expressive meanings may vary immensely with regard to the connotations, and implications which they pose (Baker 1992: 23). What is unacceptable in the 19<sup>th</sup> and 20<sup>th</sup> century might not be so in the 21st century, similarly, what is acceptable in one culture might not be so in another culture (even within the same period of time). What Shakespeare was directly implying in his writing in the age he was living in might be different but the energy and the effect it produces can still be applicable to the current audience, addressing a different type of issue (as what has been done in the film ‘Romeo and Juliet’(1996) directed by Baz Luhrmann, although, in this case, the language is the same). This supports the idea of “freeing the linguistic sign into circulation, as transplanting, as reflowering in an enabling language”.

The boundaries between source and target texts never clearly determined in any genre, cannot be sustained if a poem is to have an existence as a poem in another language. ...When the rewriter is perfectly fused with the source, a poem is translated. That this happens so frequently is a cause for celebration. Poetry is not what is lost in translation, it is rather what we gain through translation and translators. (Bassnett 1998: 74)

### **3.2.7 Case Study 7: Text Classification and Text Analysis**

Peter G. Emery focuses on the pedagogical aspect of translation, in particular text classification and analysis. It is especially useful as obviously samples are needed in the training of translators; the greater the variety, the better. These samples, as quoted from Brown and Yule in Emery (1991: 567), constitute "the verbal record of a communicative act" or text. Within this frame of reference, Emery points out the questions as to what theoretical framework upon which classification of such texts be based and which methods to be utilised in dealing with texts in the translation teaching context. He addresses two issues; firstly, the consideration of various theoretical bases for text classification and elects the criterion of domain or "social contexts" and secondly, the methods of text analysis and proposes an integrated approach encompassing insights from a number of linguistic theories. Consideration is also given to the role of text analysis in translation pedagogy and ways in which trainee translators' sensitivities to the aspect can be heightened.

#### **3.2.7.1 Text Classification**

Emery claims that the most authoritative approach to text classification derives from text linguistics, which consists of a taxonomy of text-types, text-forms and text-samples/text form variants. From the various linguistic theories, he produces a model that combines the useful factors in analysing texts.



Figure 3.1

AN INTEGRATED APPROACH

*Text Analysis*

Text title:

Domain:

Form:

MACRODIMENSIONS

1. Situational Dimensions

- Variety of language
- Medium (simple / complex)
- Formality
  - addresser / addressee role relation / profiles
  - style: frozen-intimate
- Domain / form-specific features

2. Text pragmatics

- Function(s) of text / text-type(s) / purpose(s) of text-producer
- Speech acts / illocutionary force
- Text structure (coherence / cohesion)
- Text tone

3. Text semiotics

- Culture-located signs
- Intertextuality

MICROMEANS

Semantic  
Grammatical  
Lexical  
Textual

Emery’s model above incorporates the concept of the close interrelation between macro- and micro-dimensions of language (House and Wilss 1983), the notion of the

primacy of the “social context” in which a text is located (Halliday [1978], Crystal and Davy, and House and Mason), the notion of text pragmatics (Zydatiss), and the highlighting of the text’s/writer’s intention and the scale of emotional “tone” (Newmark). Emery added the text as a whole into the macrodimensions; hence social context to the macrodimension of situation, communicative purpose to the macrodimension of pragmatics and text as a whole to the semiotic dimension. Textual and semantic means are added to the micrommeans, which functions as “instruments for the establishing of the text-pragmatic level”. The semantic means deals with “information selection which may vary between source and target text according to perceive “needs” of the readership”. The lexical means, on the other hand, focus on the type of vocabulary (formal/informal, technical/non-technical, foreign/native) and types of collocational patterning. The grammatical, lexical and textual means are associated to gaining cohesion, coherence is achieved by information selection.

A useful characteristic in this model is the building-in of “contrastive language-pair based considerations” which was originally investigated by Crystal and Davy’s stylistic method.

Discourse is regulated in different ways in different languages, and while one would expect the communicative purposes of the text to be held constant in translation (*i.e.* the *illocutionary force*), the manner in which such illocutionary acts are performed would differ depending on circumstances. That is, "their local structure, their style and internal organisations... will vary from culture to culture and context to context" (Van den Broeck 1986: 39) (quoted in Emery 1991: 574)

The notion of Grice maxims in pragmatics, where repetitiveness is seen as violating the counsel of brevity under the maxim of manner, would only be applicable to the English language; whereas in Arabic, a similar act is just a typical characteristic of the language

or texts, written or spoken. Thus, the notion of the maxims can be said to be language specific. This information used “contrastively” is utterly important for translators and interpreters. There is a number of studies with regard to the differences in cohesive and rhetorical patterning in Arabic and English texts. Not only the text structure differs, attention has also been focussed on contrastive theme-dynamics and conflicting text-strategies.

Text tone is another vital part which carries the emotiveness of the language of text. Lexis and its patterning “can subtly contribute to the realisation of the writer’s overall intention”. In Arabic, for example, *saj’* (rhymed prose) is used in modern argumentative and sales discourse in order to give an aesthetic touch as well as a convincing point. On the other hand, a sarcastic and bitter tone can be achieved through the use of exaggerated epithets and images; whereas a more factual or neutral tone is attained through selection of objective or non-personal structures.

In relation to signs and what they stand for, the relationship differ in different cultures. Emery gives an example of a Tourist Guide to Tangier; the Arabic version encourages the visitor “to gaze over the sea to sahil alandalus (the shore to Andalusia)”; while the English is told of “the splendid view...over the Straits of Gibraltar, with the Rock clearly visible.” There is a question as to whether it is actually possible to translate culture-bound metaphors. However, the main aim is to maintain the functions of text, variation between text-types and purposes of the text producer in the translation.



Emery adapts the dimensions of language user (geographical origin, social class, time) which is placed under the subheading *Variety of Language* from House's model (1981), as well as the *medium* or channel of communication, and the *formality* which refers to the Social Role Relationship and Social Attitude. The model provided should be treated as "an attempt to formalise the initial phase of the translation process in an ideal (*i.e.* maximally "faceted") way". It is "not a rigid procedure to be applied mechanistically on every text, but an artificial didactic construct – a kind of reference grid or checklist to be used flexibly and selectively" (Emery 1991: 575). The application of the model is described below.

### **3.2.7.2 Text Analysis and Translation Teaching**

Emery describes two phases of mental operation in translation; the first being the analysis and second being the synthesis. As mentioned earlier, the model above is not to be applied mechanistically but rather as a checklist and used selectively and flexibly. As variety is essential in translation teaching, texts used should also vary "in the extent to which they can be characterised along the different dimensions...". Most literary texts often need to be analysed semiotically, whilst informative texts which are content-oriented are interpreted situationally, and vocative texts pragmatically.

Variety is also important in translation pedagogy: teacher and students could work out the target text together; a parallel text approach could also be used where both target and source texts are analysed and the translator's strategies examined; in addition to the teacher, students could also be asked to choose their own texts (of a certain form from particular domain) to be analysed, translated and commented on the strategies

employed in arriving at the translation. The activities mentioned could heighten students' awareness of texts and their characteristics, help them to understand the translation processes through analysis as it "...enables them to learn about the dimensions of linguistic usage in a practical rather than a theoretical way (learning by doing) and develops the faculty of self-criticism and self-evaluation which is indispensable for the practising professional translator" (ibid.:576).

### **3.3 Springboard**

This chapter has taken the aspects of text-linguistics and applied it to the field of translation and interpreting. As the approach in text-linguistics is holistic, it is very useful in enhancing the skills in both understanding texts and translation / interpretation. Case studies are presented to identify the various features in actual texts, in both translation and interpreting scenes, and demonstrates ways of eliminating the 'problems' that might arise in the process of translation and interpreting. The next chapter focuses mainly on data analysing. Texts are chosen, sent to various translation agencies to be translated into Malay, and then analysed. There is also a section on subtitling, a closer link to interpreting. As the subtitles are already present for the programme chosen, the original utterances are transcribed and a contrastive analysis is carried out, based on the text-linguistic approach.

## CHAPTER FOUR: DATA ANALYSIS

### 4.0 Overview

This chapter devotes to analysing data by looking at the features of the texts presented, observing the linguistic realisation, and finally assessing the translations of each text. The first selection of texts is taken from Working with Texts, by Carter et al (1997) with the features explained. There are 10 in total and the selection consists of a variety of text types; ranging from advertisements, poem, excerpts from novel, and so on. The texts chosen, are then analysed according to text-linguistic features such as register, genre, discourse, structure and texture. These texts are also translated into Malay by Malaysian translators and the products are compared to the original and observations are made following the comparisons. A set of questions is also given to the translators involved (see Appendix 12) after the translations are done, in order to get some insights on how they approach the texts. The second selection of texts is taken from a TV programme, *Cinema, cinema, cinema*, with various excerpts of movies with Malay subtitles are presented. Similar procedure of analysis is carried out, observing the features in the source texts/utterances and how the subtitler deals with these features in the subtitling, taking into account the constraints of subtitling in general.

It is important to note, while looking at its parts, that language works as a whole system. By focussing on salient features, it can also suggest the larger picture that they contribute. When looking at language, we are also observing the semiotic system, where signs represent meaning and these signs take their overall meaning from how they are combined. Written letters of a language, has to be in certain order to make sense to the reader, whilst sounds would only have meaning when they occur in predictable groups. We are actually talking about conventions, which are highly culture-bound, therefore the semiotic system in one culture does not necessarily be the same as the next culture.



Without the understanding of the aspects of texts in contexts and the features surrounding them, translators/interpreters might fail to translate/interpret successfully. This section will employ various strategies in order to explore some of the language devices, which enable texts to work.

#### **4.1 Register Awareness**

##### **TEXT 1: Statements**

Text 1 (Statements) (see Appendix 2a) contains statements in random order. It requires reassembling to make sense. A competent reader would be able to decide that this text is merely a collection of unrelated sentences, as there is lack of cohesion. This particular text requires the reader to look for patterns within the text and arrange them so they read naturally.

To process the text, using register analysis, which is one particular domain of context, we could identify the contextual categories of field, tenor and mode, which serve as the foregrounding structure of texts in contexts. The mode for all the different text types among the ‘statements’ is written to be read.

Type A: written to be read as instructions.

Type B: written to be read as narrative.

Type C: written to be read as descriptions.

The tenor for all the three text types is fairly informal.

Type A: addressed to any layman, i.e. housewives.

Type B: addressed to readers of romance, i.e. women.

Type C: addressed to readers of the general public.

Inferences can be significant in assuming situations where each text occurs. By observing the relationships between words, or the lexical cohesion, we could identify the links appearing to connect them to whichever text type they belong. Carter et al (1997: 72) suggest the features involved to help identify the text types.

- i. the **direct repetition** where the same word is repeated, for example, the lexical item ‘juice’ is mentioned twice in different sentences and suggest the link to text type A;

*Allow the fruit to steam in its own juice for a further 15 minutes.*

*Mix juice with brandy, mulled wine, and rest of the sugar.*

- ii. **synonyms**, or near synonyms, which is the use of words with similar meanings, such as ‘saving’ and ‘investment’ in text type C;

*That’s why we created ‘Portfolio’, a brand new concept in saving.*

*Portfolio is a high interest investment account that makes your money work for you, while still giving you instant access to your capital.*

- iii. **superordination**, where one word encompasses another in meaning, as in ‘fruit’ and ‘apples’ for text type A;

*Wash and core the apples, taking care to remove all pips.*

*Allow the fruit to steam in its own juice for a further 15 minutes.*

- iv. **ordered series** of words that we know as a set of series, such as the items ‘10 minutes, and ‘15 minutes’ in text type A;

*Reduce temperature to 3 after 10 minutes.*

*Allow the fruit to steam in its own juice for a further 15 minutes.*

- v. and finally, **whole-part**, where one term names a part of an item that the other word describes in full, ‘apples’ and ‘pips’ in text type A, for instance.

*..., taking care to remove all pips.*

*Spoon the cooked apples and arrange them...*

From the inferences involved, which are basically at word level, and then the groupings of the sentences, one can conclude the field of the different fields:

Field A: recipe for possibly apple pudding.

Field B: a romance fiction book blurb.

Field C: advert for a bank, which borrows recipe diction.

Once these register memberships are identified, the different genres exist in ‘Statements’ can be arranged, according to the structure and texture of each text. The genres, which sentences are in proper arrangements, are illustrated below:

Text A - recipe

*Wash and core the apples, taking care to remove all pips.*

*Slice finely.*

*Put them into a fireproof dish with the water, and a tablespoon of the sugar.*



*Ensuring that the lid is tightly sealed, put the dish into a preheated oven, Gas Regulo 6.*

*Reduce temperature to 3 after 10 minutes.*

*Allow the fruit to steam in its own juice for a further 15 minutes.*

*Spoon out the cooked apples and arrange them attractively in rounds on a serving plate.*

*Mix juice with the brandy, mulled wine, and rest of the sugar.*

*Pour over the top, and serve with double cream.*

Text B - romantic fiction book 'blurb'

*Melodie Neil and Jed were old friends.*

*She knew that he loved her – in a calm settled way rather than any grand passion – and that he would make her a good, kind husband.*

*In short, when she became engaged to him she knew exactly what she was doing.*

*So she hated it when that infuriating Keith Scott seemed to go out of his way to suggest that her heart wasn't in the affair.*

Text B - advert

*Do you feel that you never get a fair slice of the capital cake?*

*We do, too.*

*That's why we created 'Portfolio', a brand new concept in saving.*

*Portfolio is a high interest investment account that makes your money work for you, while still giving you instant access to your capital.*

*So that way, you can have your cake and eat it too.*

## **In translation:**

If the ‘Statement’ text is to be translated literally without any proper rearranging, there will be a problem in understanding the text, as it is in the original. There is a possibility of the translator trying to link the unrelated sentences in order to ‘make sense’ of the whole texts without actually reassembling the sentences appropriate to the proper genres. The result could be utter confusion, or at least, a new genre is produced. An interesting new genre could be the thoughts of a schizophrenic!

As the tenor and mode are fairly similar, and furthermore the bank advert borrows recipe diction, it can be difficult to identify the register for the sentence as such:

*So that way, you can have your cake and eat it too.*

If taken literally, the sentence could actually be understood as eating an actual piece of cake and having to eat it. But ‘have your cake and eat it too’ also has a different meaning. If a translator translates it literally, a different effect is produced, thereby the actual meaning of the text could be lost. The translator should also look for other clues, for instance:

*Do you feel that you never get a fair slice of the capital cake?*

The word ‘capital cake’ should give a hint that the writer is not talking about an actual cake. The clue word here is ‘capital’, a term in reference to banking, which is mentioned in another sentence:

*Portfolio is a high interest investment account that makes your money work for you, while still giving you instant access to your capital.*

This is another example of direct repetition mentioned in Carter's list of features that help identify the different genres.

It is noteworthy to mention that another way to differentiate the register for the recipe, the advert and the novel blurb is to look at the way the sentences are constructed. The recipe sentences begin with verbs and the subject is totally omitted, typical of instructions in such genre. The advertisement, on the other hand, uses first and second person pronouns such as 'we' 'you' and 'your', suggesting a more personal relationship between the writer and the reader. The novel also uses pronouns but a third person type, which is typical register of novels.

The translator who translated this text manages to distinguish three different types of text involved here, without an understanding of the purpose of such strange arrangements, thus does not attempt to rearrange the sentences. Nonetheless, the translation successfully maintains the differences which exist in the texts. If rearranged according to the particular genre each text represents, the translation will be as such:

Text A – recipe (translation)

*Basuh dan keluarkan empulur epal, serta buangkan semua bijinya dengan teliti.*

*Hiris dengan halus.*

*Masukkanya ke dalam mangkuk tahan panas bersama air itu, serta satu sudu makan gula tersebut.*



*Dengan memastikan penutup dikenakan dengan ketat dan rapi, masukkan mangkuk ke dalam ketuhar yang telah diperhangatkan, pada tahap suhu Gas Regulo 6.*

*Kurangkan suhu ke tahap 3 selepas 10 minit.*

*Biarkan buah-buahan itu mengukus dalam air perahannya sendiri selama 15 minit lagi.*

*Gunakan sudu untuk mengangkat epal yang telah dimasak itu, kemudian susunkannya dalam bentuk bulatan di atas pinggan untuk dihidang.*

*Campurkan perahan dengan brandi, wain yang telah dimasak dengan gula dan rempah, dan gula selebihnya.*

*Tuangkan ke atasnya, dan hidangkan bersama krim pekat.*

Text B – romantic fiction book ‘blurb’ (translation)

*Melodie Neil dan Jed Martin telah lama bersahabat.*

*Dia tahu lelaki itu mencintainya – dalam cara yang tenang dan terkawal, dan bukan cinta agung yang memberahikan – dan bahawa dia akan menjadi seorang suami yang baik hati dan penyayang buatnya.*

*Secara ringkas, apabila dia bertunang dengan lelaki itu, dia benar-benar sedar apa yang sedang dilakukannya.*

*Jadi sungguh sakit hatinya apabila Keith Scott yang menjengkelkan itu seolah-olah sedaya-upaya untuk mewujudkan tanggapan bahawa dia tidak terlibat sepenuh hati dalam urusan ini.*

Text C – advert (translation)

*Pernahkah anda rasa tidak mendapat bahagian kek modal yang saksama?*

*Kami juga demikian.*

*Inilah sebabnya kami mencipta 'Portfolio', konsep penjimatan serba baru.*

*Portfolio ialah akaun pelaburan berfaedah tinggi yang menggerakkan wang anda untuk bekerja, sementara masih membenarkan capaian segera kepada modal anda.*

*Dengan cara begitu, anda boleh mendapatkan kek anda dan memakannya juga.*

The unique differences of the mode and tenor of each text are maintained. The translation of sentences in relation to recipe genre utilises the same instructive mode of writing, typical of a recipe text type, with each sentence begins with verb(s). The translation of the romantic fiction, on the other hand, follows the narrative type of writing, where the subjects or characters are clearly mentioned and described. The verbs used generate emotions and the use of adjectives are numerous and detailed. As for the third genre which is an advert, the translation also renders the similar descriptive style of the original, but it does give the impression that the text is translated too literally, taking the same English phrase “have your cake and eat it too”. An equivalent meaning of the phrase could be achieved using a typical Malay “phrase”, *sambil menyelam minum air* (drink the water while you swim), although the literal translation would probably still able to render the meaning at some level.

On the whole, the translator manages to maintain the registers even without the actual rearranging of the sentences according to each different text types or genre. From her response and the way the sentences are translated, there is a realisation that there are three different categories involved, ““intertwined into one” text’.

Note:

The activities that can be generated from this text would be very useful in the training of translators and interpreters to help them become aware of the importance of understanding the register categories, with their links to cohesion and text as a whole.

## 4.2 Genre Awareness

### TEXT 2: Tampax

As explained in chapter 2, genres are ‘conventionalised forms of texts’ and consist of sets of features which are perceived as appropriate to a given context. Each has its own functions and goals adapted by a given community of text users or socio-cultural grouping to cater for a particular social occasion.

Text 2 (Tampax) (see Appendix 3a) is an advertisement, which appeared in a magazine aimed at teenage girls. The text uses the aspects of shape and design to convey its message. The objective, like many other adverts, is to attract attention, and one of the ways that this text uses is by using the whole layout to suggest assertiveness in going against the established conventions. As Crystal and Davy (1969) asserts:

An examination of sounds and shapes in themselves, of course, will not provide a great deal of stylistic information, being such pre-linguistic phenomena. But at this level, certain facts emerge which are of relevance for a complete understanding of stylistic effect; for example, that isolated sounds and shapes may have definite aesthetic appeal, may be interpreted as reflecting aspects of reality (as in onomatopoeia) or conveying a meaning residing wholly in the intrinsic properties of the spoken or written physical event (*cf* the general notion of sound symbolism). Such matters as the choice of type-size or colour in a text are essentially non-linguistic, but they too may have clear linguistic implications, perhaps relating to the semantic structure of the utterance (as in advertising or newspaper articles) or even to its grammatical structure ... (pp. 16-7)



The coupon begins, where it is conventionally placed at the end; the image is curiously put on the right; and the hook line is at the bottom, not the normal top. All these suggest an expression of attitude, likened to the attitude of teenagers who are rebellious in nature, and who believe that fighting back with attitude is the way to do it.

The text also curiously reminds the readers of other genres, suggesting intertextuality, where one text refers to or bases itself on another text. According to Fairclough, intertextuality:

...is basically the property texts have of being full of snatches of other texts, which may be explicitly demarcated or merged in, and which the text may assimilate, contradict, ironically echo, and so forth. (1992: 84)

At first glance, this text reminisce a news report, with column format and having informative value for the readers. It also borrows the features of Agony Aunt where there is a problem-solution format that is also a common approach of advert texts. The problem in this text is menstruation and the solution is ‘tampax’ and how it can make you feel.

### **In translation:**

The page layout/format, if retained, would possibly produce the same impact on the readers of the translation. The informative value of news report text that is made to appear in the Tampax advert could probably be achieved in the translation, as the message in the text itself does give some kind of information on tampon. The Agony Aunt genre feature, could also be relayed in the translation; however, the lexical items, if translated literally will only produce a strange and out of place effect on Malaysian

audience. The vivid descriptions of how to dress sexily can be too overwhelming, such as the suggestion on wearing padded bra, minidress, and PVC to appear more alluring.

It can be problematic to translate certain aspects that are culturally different, i.e.: the confident attitude produced by wearing Tampax in the solution part. The problem of face will occur if the text is translated literally, instead of producing the so-called confident and gorgeous looking girl, the girl will be viewed as 'trash'. Carter et al assert:

A very important aspect of the relationship between word and meaning is the cultural context in which the word occurs. It has been suggested that the language we speak may influence or determine the way we perceive the world ... speakers of different languages code the world in different ways. (1997: 104)

It is the Malaysian public perception of accepting demure looks rather than the 'too sexy' and daring. Unless the translator changes the text to suit the Malaysian audience/culture, the text will only produce a negative impact. The Agony Aunt genre can still be used, however, to a Malaysian version of 'Agony Aunt'. The text is actually meant for teenage girls in a different culture. However, the more suitable audience for this type of advertisement in Malaysia, in order not to be viewed as corrupting the youngsters, and at the same time, producing similar effects at the same level as in the original, might possibly be young wives who would dress 'sexily' for their husbands, but not in public. Furthermore, there is a kind of taboo for unmarried girls wearing tampons in Malaysian context. For whichever audience in Malaysia, the content if translated literally, will still produce a strange and highly marked effect.

The assertiveness in the voice in the text could also pose problems to translator. The informative value suggested in the layout similar to news article, would influence the way the translation is being made, which could also lose the assertiveness in the voice implied in the use of words and the way the sentences are constructed in the original.

The translator in translating this particular text finds it difficult to translate some of the words and phrases in sentences such as:

*And isn't it nice just occasionally to wear that dress that isn't just drop dead gorgeous but more drop-dead-roll-over-bite-the-furniture-and-drool-like-a-pathetic-dog gorgeous.* (original)

*Dan bukankah seronok sekali-sekala memakai baju cantik itu yang bukan sahaja mengancam, malah mengancam sehingga membeliakkan mata dan memukau.*  
(translation)

*And isn't it fun just occasionally to wear that dress that isn't just gorgeous, but so gorgeous that it makes your eyes pop out and be entranced.* (back translation)

This could be due to such a dog like reaction of a man looking at a girl is very strange for a Malaysian reader.

The translator also slightly changes the 'hook line':



*just because i'm having my period, it doesn't stop me enjoying the sound of a chin hitting the floor. (original)*

*Haid tidak bererti saya tidak dapat menikmati bunyi dentuman tawanan saya yang pengsan dan tumbang ke lantai. (translation)*

*Having period does not mean I can't enjoy the sound of my captive fainting and collapsing on the floor. (back translation)*

The translation chosen actually produces the same impact as the original for two reasons: one, if the original is translated literally the effect it has on the Malaysian reader could be that the girl's look is just so disgusting that it shocks the 'man' who looks at her; and two, as the translator explained, the idea, rather than the words, is translated in order for the same impact to be produced.

As for the idea of intertextuality, the translator is not able to identify any links to any other types of text. The informative value of a news report is able to be maintained through the use of the same column format and the way information is relayed in the text. There is some influence of an Agony Aunt genre; however, it is extremely peculiar since the Agony Aunt features in the Malaysian context is not as informal as it appears in the original text, which depicts in the translation as well.

This text, is highly marked if presented for the Malaysian audience. The translator involved asserts that this advertisement will not be accepted or even allowed to be published in Malaysia. The translation attempted is done, purely for the purpose for this study. If it had been the case where the translator is asked to translate the text in

other circumstances, she would have refused the job, on the ground that it is culturally ‘immoral’ and unacceptable in Malaysian context.

### **4.3 Discourse Awareness.**

Discourse deals with the matter of expression of attitude and it is determined through the participants’ attitudinal expression in the social events. They are modes of writing and speaking where the participants adopt particular stance on certain area of socio-cultural activity. Discoursal values relay power relations and help define ideology.

Denotations are words that are straightforward and defined in the dictionary; connotations, on the other hand, are words that may carry personal or emotional meanings. However, the connotation of each words may vary among individuals, some may have positive connotation for certain words, while others have negative connotation for similar words. For example, the word ‘dog’ has the denotation of ‘carnivorous quadruped of the genus canis’. Connotations that the item carries could be: loyalty, bravery, faithfulness, etc.; ‘dog’ also has the connotations of: noise, filth and danger. There are also words that have strong connotations, which Carter et al label as ‘loaded words’. The connotation for these words are agreed by users of the language and can have powerful emotional impact, or discoursal value.

#### **4.3.1 Pronoun Interplay**

##### **TEXT 3: Amnesty**

Text 3 (Amnesty) (see Appendix 4a), uses words to express feelings and emotions. Individual victims are named for more personal effect, and the groups of people involved are also named in such a way they appear untrustworthy of their positions. These features make the text effective in convincing the readers to join

Amnesty, hence influencing the attitude of the readers to sympathise with the victims, and hate the villains. Carter et al emphasise:

It's important to realise that grammatical structures are not simply neutral – they are intimately related to power: for example, pronoun reference in a text is all about who is in the picture and how they're being seen, as well as about helping to construct a particular kind of relationship between writer and reader. These are all issues of power, because written texts are powerful source of information for us about the nature of our world – not just the physical world, but our social, political and emotional 'realities' too. (1997: 195)

In naming the individuals, proper names are used, and precise details are given to intensify the understanding of the pain and agony that these victims are experiencing. The gap is made closer between the readers and the victims. Nouns that describe feelings and emotions are abstract nouns with connotations of great suffering. These nouns are linked to the named individuals, thus the pain and agony belongs to these individuals, not something abstract, for example: ...*the pain of children like 16 year old Sevki Akinci*,...,...*the anguish of Angelica Mandoza de Ascarza*..., and so on.

As for the perpetrators, anonymous groups are mentioned so to give the impression that it is an organised behaviour, sadly done by a group of people that are supposed to protect them, i.e. soldiers, police, and so on. This strategy enhances the victimisation of the suffering individuals.

The use of pronoun 'you' for the reader and 'we' for the establishment, give the readers a sense of exclusion, therefore makes the readers feel guilty that they want to be included, which is the aim of the text - to persuade people joining.



It is quite clearly illustrated in this text that an attitudinal feeling that a text produced can strongly be influenced by the connotations of the words that are chosen.

### **In translation:**

There is not much difficulty in translating this text into Malay as the concept of ambiguity of the perpetrators, as well as individualising the victims work quite similarly. Although Malay has two meanings for we ('kita' and 'kami'), it is quite clear in the text that the 'we' meant 'kami', a pronoun that does not include the reader/hearer, and 'kita' has such inclusion. There is a tendency, however, that a translator uses the word 'seseorang' (someone) in the first instance of 'you' mentioned in the text.

*The reason **you** join Amnesty is not words, but pain.*(original)

*Bukan kata-kata tetapi penderitaan yang membuat **seseorang** menyertai Amnesty.* (translation)

*It is not words, but pain, which makes **one** join Amnesty.* (back translation)

The effect for such use would eliminate the personal effect that the writer of the original text tries to produce. However, as the text introduces the individual people involved, a similar use of pronouns as the original is utilised in the translation which compensates the distance it produces at the beginning.

*Maybe **you** simply don't realise that such vile things go on.* (original)

***Anda** mungkin tidak menyadari betapa perbuatan sekeji dan sekejam begitu memang berlaku.* (translation)

***You** may not realise that such vile and barbaric things go on.* (back translation)

The reason given by the actual translator for this text is that only after the individuals are introduced, it makes more sense to make it a more personal pledge. As the translator describes, preamble is vital in Malay, therefore one does not jump directly to specifics. In this case, the 'you' in the first instance is a person who has not yet joined Amnesty hence a more distance reference to the reader is used. In the second instance, however, the initial preamble using 'seseorang' (one/someone) is not repeated. It is likened to languages such as French, German, Spanish, etc, where unless permitted or invited the more formal 'you' is used. Therefore, in this case, the Malay language uses a preamble 'someone' at the beginning, as the reader is not a member of Amnesty family. In the second instance, 'anda' (you) is used, where now the reader has 'familiarised' himself with the victims and their sufferings.

The same pattern of abstract nouns, with connotations of sufferings, linked to the individuals is adopted in the translation, and both manage to convey the same feeling of pain and anguish.

*It's the terror of a 23 year old Tibetan nun, raped by Chinese soldiers with an electric cattle prod.* (original)

*Ia adalah kengerian seorang biarawati Tibet berusia 23 tahun, yang dirogol oleh puak tentera Cina menggunakan penujah ternakan berkuasa elektrik.*  
(translation)

*It's the terror of a Tibetan nun aged 23, who was raped by Chinese soldiers by using an electric animal prod.* (back translation)

The sentences are constructed producing an effect of personalising the sufferings of the victims. The translator for this text asserts that an appeal like this cannot simply hold people's attention if it does not shock them right away. Hence, detailed description of the torture these individual victims endure attach to specific names would clearly shock people and encourages them to want to help.

#### TEXT 4: Milk Message

Text 4 (see Appendix 5a) uses pronoun interplay to express power and solidarity in a collaborative venture. It addresses customers directly, thereby showing sensitivity towards the customers as individuals. It is clearly seen as the pronouns 'I', 'we' and particularly 'you' are extensively employed. The use of 'we', 'our' and 'us' give the impression that the CWS group, the individual milkman, and the customer are a part of a team; therefore, the sale of the milk is a collaborative venture, thus suggesting solidarity. In a different situation, the use of 'we' implying just the company, might produce a power distance, as Carter et al suggest:

...if people who were social equals were addressing each other, the plural forms could be used between the individuals (i.e. as singular forms) to signal distance and formality, while the singular forms could signal closeness and intimacy when used reciprocally; if the people were not equals, however, the plural forms could be used in addressing the



more powerful person, as a mark of respect and authority, while the singular forms could be used in addressing the less powerful person to mark low status. (1997: 197)

The way the letter is written, it is as if the individual milkman who is writing to his customer. The pronoun 'I' is employed throughout the letter, emphasised by the personal photograph of a milkman, suggesting a personalised relationship with 'you', the customer, again the idea of solidarity.

This is a very effective piece of writing since the point of the letter is to inform the customer of the change of the price of milk. It is done so subtly and in so personalised a way that the customer feels it is a state of affairs which they can do nothing about, as seen in the resigned expression on the face of the milkman. However, the way the milkman holds his milk crate like a trophy, shows the pride he has of his job and also an implication of the close relationship with his customers.

### **In translation:**

The translation maintains similar uses of the pronouns as in the original. The translator has understood the solidarity between the customer, the milkman and the company and therefore uses the pronouns in such a way that it reflects the notion. The 'I' which represents the milkman is clearly understood and relayed effectively in the translation. The relationship of the company and the customer is expressed "down to a personal level through the milkman".

*I hope that the action **we** have taken will give you confidence to continue to support **us** during these difficult times safeguarding **our** unique British service.*  
(original)

*Saya berharap tindakan **kami** ini akan meyakinkan anda untuk terus menyokong **kami** sepanjang tempoh mencabar ini, dengan itu memelihara perkhidmatan British **kita** yang unik ini.* (translation)

*I hope that **our** action will give you confidence to continue to support **us** during these difficult times, while safeguarding **our** unique British service.* (back translation)

If the text is translated literally, without the understanding of the solidarity between the customer, the company and the milkman, a translator might replace the ‘I’ with ‘we’ as it is a more conventional way of writing a letter from a company to customers, and at the same time, the informal tone that the original relays will change to a formal one.

### 4.3.2 Modality

#### TEXT 5: Severn Trent Water

Text 5 (see Appendix 6a) is another text that communicates with the customers as appears in Text 4 (Milk Message) but here, it is regarding an interruption to the water supply. The interesting feature of this text is the use of modality and the way it reflects the relationship between the company and its customers. The text is rather a mixed mode where the company has to inform that repairs are unavoidable, therefore, they have to give instructions to the customers that need to be followed for both the company’s interest and the customers’. At the same time, the company wants to

reassure that the service is more or less normal and is still available. They want to ensure that the customers know that in spite of the interruption, the customers are provided with good service without any safety or health risks involved, as long as they follow the guidelines and instructions given with the notice.

These mixed modes are expressed through the use of modal verbs such as ‘may’, ‘must’, ‘will’ and so on. In the mode of reassurance and possibility, Severn Trent uses:

*...may cause an interruption...* (possibility)

*...may persist for a short time...* (possibility)

*...every effort will be made...* (reassurance)

In the mode of control, items as such are utilised:

*...must be boiled before drinking...*

*...the main will be flushed...*

*...can continue to be used...*

In the mode of control, extensive use of imperative forms of the verbs, which clearly tells us what to do and what no to do, for example:

*Do not leave taps open.*

*Please remember neighbours...*



## **In translation:**

The modal verbs are replaced by either an addition of ‘sila’ (please) in front of the verb or an item signalling future tense ‘akan’ in the translation. A direct instruction without ‘sila’ will impose more control on the company’s part. As the translator suggests, the translation of this particular text involves culture. In Malaysia even monopolistic corporations use polite address like the use of ‘sila’ (please) in their instructions. A further comment made is that one does not lose customers by being polite – the reverse, however, is true. Thus, the ‘sila’ is a common word used in instructions in Malay, where it softens the directness, especially when addressing to customers, so not to impose too much power distance in the relationship, for instance:

**Do not** draw more water than your minimum requirements. (*original*)

***Sila jangan*** guna, tadah dan/atau simpan melebihi bekalan minimum anda.  
(translation)

***Please do not*** use, store and/or keep more than your minimum requirements.  
(back translation)

It is interesting to note that the actual word ‘please’ in the original is not translated literally in the target language.

***Please remember*** neighbours who may be older or disabled – they may need your help. (*original*)

***Diharap*** anda peka dan prihatin terhadap jiran-jiran yang lebih tua dan tidak berdaya –mereka mungkin memerlukan bantuan. (translation)

*It is hoped that you are sensitive to the needs of elderly or disabled neighbours – they may need assistance.* (back translation)

The words ‘please remember’ in the original is actually an imperative form with a level of control imposed. The customer is reminded that these neighbours should be given priority, above the other customers. The translated version loses the similar form, instead a form of request is produced.

The word ‘akan’ has a high level of certainty, therefore the use of the word would impose high level of authority in instructions as in:

*Anda akan dikenakan denda.* (Malay)

*You will be fined.* ( back translation)

However, in the translation of the Severn Trent text, this word is used when there is no direct instruction involved, thus no such impact is produced.

*Every effort will be made to keep inconvenience and the duration of the shut-off to a minimum.* (original)

*Kami akan berikhtiar bersungguh-sungguh agar kesulitan serta tempoh gangguan tersebut diminimumkan.* (translation)

*We will ensure every effort is made to keep inconvenience and the duration of the shut-off to a minimum.* (back translation)

The reassurance mode is maintained similarly both in the original and translation.

There is a high level of control in the examples below with the use of ‘may’ and ‘can’. The translation for both words in Malay is ‘boleh’ which connotes ‘permitted’, hence produces the some level of control.. In example 1, the sentence implies that the customer is allowed to use the hot water system provided that they follow the correct guideline. The customer, in a sense, is not free to choose, thus giving an impression of power on behalf of the company. The implied meaning from the sentence is that only if the customers boil the water taken from then hot water system, that it is safe for their use. The same is implied in the translation, ‘boleh’ coupled with ‘hendaklah’ (must/have to) gives the same level of control imposed on the customers..

Example 1.

*You may use water from the hot water system but it must be boiled before drinking.* (original)

*Anda boleh mengguna air daripada sistem air panas tetapi ia hendaklah dimasak sebelum diminum.* (translation)

*You can use water from the hot water system but it must be boiled before drinking.* (back translation)



In example 2, the word ‘can’ is also translated as ‘boleh’, and they both still connotes ‘given permission’, thus the same force is produced.

#### Example 2

*Central heating system can continue to be used at moderate temperatures.*

(original)

*Sistem pemanasan pusat boleh terus digunakan pada suhu sederhana.*

(translation)

The possibility mode is implied by the word ‘mungkin’ (maybe). As in:

*The main will be flushed before the supply is restored but discolouration and or chlorine may persist for a short time.* (original)

*Sistem sesalur akan dicuci sebelum bekalan disambungkan semula tetapi kesan warna dan/atau klorin mungkin berterusan buat beberapa ketika.* (translation)

As the word suggest the same meaning that implies the mode, the original and translation has the same impact.

On the whole, the use of modality in both texts works similarly. The mixed modes are achieved by the manipulation of the modal verbs used in both original and translated texts.

### 4.3.3 Attitude (Sexism and Racism)

#### TEXT 6: Attitude

In text 6 (see Appendix 7a), the language that is applied to ethnic minorities has the quality of racism, as the racist attitudes within a group are encoded in the language used. The word choice reflects the attitudes of the speaker in the text towards race and gender which is what the writer is trying to depict.

In expressing sexism, the men in the text identify women using words that diminish, demean or by family role, and in worse case, depersonalised into body parts that is mainly sexual:

...kid... (diminish)

...meat... (demean)

...broad... (demean)

...wife... (family role)

...mother...(family role)

...hole... (body part)

The denotative meaning of ‘hole’ is nothingness, or defined by absence. In this context, it refers to female genitalia. Although not obscene or taboo, the word ‘hole’ has a disturbing connotation in this context, as if “the other parts of the woman are dismissed as unessential, most tellingly by heartbeat” (ibid.).

The racist attitude depicted in this text is also disturbing which not only demeans the race, but also women. Some of the words are metaphoric which encodes social and cultural attitudes and prejudices, giving the impression of “violent, misogynist, racist

society”. What is worse is the fact that the words relating to these attitudes are uttered by characters who are supposed to protect the social order - the police.

### **In translation:**

The words with negative connotative meanings that express racist and sexist attitudes might be able to be transferred successfully in translation as long as the translator manages to find the equivalent words with similar level of connotative meaning as the original. Without proper register analysis, however, terms like ‘twenty-eight’ and ‘three four’ which is typical of the police register, might not be achieved, if it is simply translated as ‘dua puluh lapan’ (twenty-eight) and ‘tiga empat’ (three-four). The failure then affects the understanding that the people using these racist and sexist words are the police, as mentioned earlier, are supposed to protect people. Thus, it is essential to identify the proper register in order to produce the same discoursal value as the original.

The translator involved in translating this text has produced a rather mild sense of sexist and racist attitude compared to an extremely disturbing attitude depicted in the original. The dissimilarities are due to the fact that the words that are used in the original is obviously “vulgar” hence, the translation becomes difficult, again, due to cultural differences. However, it is vital in translating this text to relay the type of vulgarity involved because what the author tries to convey, as mentioned earlier, is that the highly prejudice utterances exist in this text comes out of the mouths of the people who should maintain the social order. If this extremity is not translated, the impact will not be the same, if not produced at all.



The translator, in this case, may have understood the importance of understanding the register in order to identify the characters in the text. The code talk and the reference to the captain imply that these characters belong to the police force. However, the words uttered from their mouths and their behaviour do not conform to what they should do, such as Rodriguez’s lingering look on the ‘black girl’ and the terms these policemen used in referring to women. The translation of these words:

|                           |   |                         |
|---------------------------|---|-------------------------|
| ...kid... (diminish)      | → | gadis (girl)            |
| ...meat... (demean)       | → | daging (meat)           |
| ...broad... (demean)      | → | perempuan (woman)       |
| ...wife... (family role)  | → | isteri (wife -positive) |
| ...mother...(family role) | → | ibu (mother)            |
| ...hole... (body part)    | → | not translated          |

These words in the original have negative connotations; however, the way they were translated do not depicts the same connotative value. 'Kid' which diminishes the actual status of the adult woman referred to in the original text, is translated as 'gadis', which has the connotation of young and pure. The demeaning words as in 'broad' is translated as ‘perempuan’. It is merely a general term referring to the gender, hence the negative connotation that the original conveys is not properly transferred in the translation. As for the words 'wife' and 'mother', although translated as 'isteri' and 'ibu' which at surface value has the same meaning, but in the original context, the use of the word somehow put the role with little regard. A wife here is not someone who is loved and treasured but a wife who nags and "must not of known how to shut up". The word 'isteri' has an endearing element thus the effect it implies in the translation is totally different. There is

another word that has an almost similar roughness as depicted in the original, which is 'bini'. As for the word 'mother', although the original context does not give the idea of any negative connotative meaning, but in the translation the word 'ibu' gives the impression of high esteem, similar to the use of such terms as 'mother nature'. A reference such as 'emak' or 'mak', which could carry both general and negative meanings, therefore might be more suitably used in this context.

As for the disturbing use of the word 'hole' which in it is not obscene or taboo, but within the original context is highly vulgar as it refers to female genitalia in the crudest sense. The translator simply ignores the description, probably due to the extreme vulgarity it portrays.

#### Example 1.

*You know, all you really need is two tits, a hole and a heart beat.* (original)

*Kau tahu, orang perempuan ni, asalkan bernyawa dan cukup anggota tubuh badan pun memadailah.* (translation)

*You know, in a woman, all you need is the heartbeat and complete body parts.*  
(back translation)

The translation here can still relay the same meaning as the original. Even without the reference of 'hole' as appears in the original. However, the level of vulgarity involves is milder in comparison. As the translation continues, the effect is made even milder, the preoccupation of the characters with woman's specific body parts, typical of highly sexist males, is not fully conveyed.

Example 2.

*You don't even need the tits.* (original)

*Yang tak cukup anggota tubuh badan pun jadilah.* (translation)

*Even incomplete body parts is alright.* (back translation)

The translator, in this case, has significantly changed the impact of the discursal value of the original text, by making the highly sexist and racist text to a gentler version of man's talk.

#### 4.4 Structure and Texture

In one sense, discourse “is concerned with the way texts are put together in terms of product and form, sequential relationships, intersentential structure and organization and mapping” (Baker 1998: 67). In the second sense, it concerns “the way texts are hang together in terms of negotiative procedures, interpretation of sequence and structure, and the social relationships emanating from interaction” (ibid.: 67-8).

Carter et al assert that:

...the way words can be used to create connections between areas of meaning that may have no direct link, but offer a useful comparison or connection that helps to enhance, clarify, make more vivid or even reinforce existing ideas and concepts. (1997: 83)

Metaphors are used in order to allow further expansion of meaning, by utilising as little words, without the users having to spell out literally the point to be made. In fact a



literal explanations of these metaphors rarely produce the same impact. They encode and reinforce our attitudes to many aspects of life, by linking words or concepts that do not generally have a semantic link, but a new meaning can be expressed.

#### **4.4.1 Metaphors Work as Networks**

##### **TEXT 7: Hewlett Packard**

Advertisements are often very creative and known for their inventive ways of using the language and metaphors to intrigue and influence people. We will see how text 7 (Hewlett Packard) (see Appendix 8a) uses these features in creating a powerful image of the company, and attracting customers to be like them.

In the advertisement, Hewlett Packard uses the image of a lion to present them as strong, successful and hard hitting company. The items that they use in the text, such as ‘new bite’ ,‘hungry’, ‘edge’ and ‘bite deep’ are resemblance to the strong, carnivorous animal - the lion. The idea of business as harsh, natural environment, where only strong and fit will survive, is likened to the jungle environment where the king of the jungle is the best, and as Hewlett Packard is like the lion, it is the best among all. The printers that they are selling, is ‘hungry’, has ‘new bite’ and will ‘bite deep’, therefore customers using the printers will be hard hitting, strong and successful, an image that the company is aspiring.

##### **In translation:**

Although the graphology is maintained, the words that exist in the source might not be able to be maintained, as the source plays with the similar sounding words 'byte', and ‘bite’. Whereas in Malay translation ‘byte’ refers to ‘kuasa’ (energy/power) and

‘bite’ refers to ‘gigit’ or ‘gigitan’, which are clearly different from one another. Nonetheless, if the translator manages to translate the whole text using metaphors in the target language that somehow produces the same impact as the source within the similar type of metaphor (king of the jungle- jungle survival), the translator could be successful in maintaining the same impact as the original.

‘hungry’ - *lapar*

‘new bite’ – *gigitan baru*

‘bite deep’ – *gigitan dalam*

The above literal translation, just do not work in Malay, it just does not make sense. What a translator could do is either abandon the image of a lion totally, or create new words/metaphors that have links to the lion image.

The actual translator who translated this text, understands the image of the lion projected to be a show of aggression, power and dominance which is what the company wants, with an additional observation of the lion made in paper that ties with the printer being the subject of this ad. So the words used, ‘bite’, ‘hungry’, and ‘bite deep’ fits in because of their double reference to the lion as well as the company. However, as predicted, these words are very difficult to be translated without losing the metaphoric image it tries to portray. Instead, the translator abandons both literal translation which would produce nonsensical text in Malay, as well as the imagery of lion. What is actually produced is a typical straightforward advertisement describing a good quality printer.

|           |   |   |
|-----------|---|---|
| hungry    | → | <i>mengidamkan</i> (dream)                  |
| new bite  | → | <i>daya baru</i> (new style)                |
| bite deep | → | <i>berdaya pengaruh</i> (influential style) |

There is no hint of the strong, successful and hard hitting image exist in the original text, instead what is promoted is the style and quality in the translation. So the idea of using the metaphor of a lion in the original text failed to be transferred in the translation. There is not even an attempt to create a similar impact, either using the same image of a lion or taking the meaning and produce a similar kind of text.

#### 4.4.2 Sentence and Structures

##### TEXT 8: Off Course (Defamiliarizing)

This text (see Appendix 9a) is rather interesting in the way it uses nouns as signpost. The general layout or the structural pattern of the words in the poem are arranged in such a way that it creates a sense of disorientation. There is no definite way of reading the poem; either read the conventional direction, or read down the page like inventory list, both ways give the reader a sense of disorientation.

The second column looks like it is a second paragraph but it actually does not have the clear order and pattern of the first column. The feeling of disorientation is reinforced by the lack of punctuation, creating a sense of no ending and free-floating. The lines move in different directions and appear to go ‘off course’.

There is, however, some kind of ‘order’ which exists in the noun phrases. In each case, the structure is that of definite + modifier + noun, which is consistently repeated throughout the poem. The repetition of this type of structural pattern is the key



feature of the poem. Another similar patterning also occurs, in which a word is repeated with various partners, for example:

*the floating crumb*

*the space crumb*

*the space debris*

*the cabin debris*

They all appear to be straightforward repetitions, where the same nouns are repeated as nouns again in another phrase. ‘debris’ and ‘crumb’ are both nouns when repeated with other partners. Nevertheless, the increasingly prominent pattern also suggests disaster or at least suggestion of things going seriously ‘off course’, for example:

*the crackling headphone*

*the weightless headphone*

The headphone that crackles could imply a decreasing perception as the spacecraft moves further away from earth and appear to become detached. We also see:

*the growing beard*

*the crackling beard*

‘the growing beard’ is something that normally happens, changes to ‘the crackling beard’, collocates the idea of the movement of the hairs of a beard on the face of a dead body or on a body which has been subjected to electrical shocks or freezing air.

But in other case, the same word is used as both noun and modifier, as in :

*The orbit wisecrack*

*The smuggled orbit*

This may suggest that repetitions are in effect no simple repetitions. The repetition of words helps the narrative of the poem. Space debris where bits and pieces floating in the outer space are quite normal, but when the debris becomes a cabin debris, it suggests problems where things might have taken a turn for the worse.

With the omission of verbs in the poem, the effect is that there is no clear relation seems to exist between the objects in the noun phrases. Verbs links subjects and objects, without which, the objects do not act upon each other or have any action of their own. Thus, the rules of grammar has been suspended, reflecting the type of world described in the poem, a world without gravity, or a space journey which has turned disturbingly abnormal. Another effect produced by the absence of verbs is the temporal value is also lost, thereby suggesting a timeless quality of things happening.

There is some kind of verb quality in the words such as, ‘floating’ and ‘growing’ in:

*the floating song*

*the growing beard*

The form of verb is present participles, which in this case, creates a sense of continuing, which overall produces the effect of endlessly continuing feeling, as there is no

timescale, neither an ending of what is happening. The absence of full-stop in the final line of the poem, reinforces the drifting value of the space journey which has no conclusion.

There is also no mention of people in the poem. This omission makes the poem seems impersonal or cold. It gives the impression that we are listening to a list of facts, rather an individual experience.

**In translation:**

The basic structure of 3 words in the noun phrase might not be able to be achieved, some may need addition, as others may require reduction. This creates further disorientation in the poem and the kind or ‘order’ in the structural patterning will be lost. The consistent repeated definite + modifier + noun pattern is maintained as noun + modifier in the translation, as in:

*the space debris*            →        *sisa angkasa*  
*the floating crumb*        →        *cebisan terapung*

The definite is absent as the result in the translation will be strange. The type of ‘order’ ends there as the basic structure of the same number of words each noun phrase cannot be imitated in the translation as some words, either the noun or the modifier, in particular, has to be translated using two words, for instance:

*the cabin song*            →        *dendangan (song) dalam kabin (cabin)*  
*the hot spacesuit*        →        *pakaian angkasa (spacesuit) hangat (hot)*



*the cabin sunrise* → *suria terbit (sunrise) dalam kabin (cabin)*

The translator realises the kind of interchange of nouns and modifiers occurring in the poem, which “in the end becomes kind of a nonsense”, for example:

*the crawling camera* → *kamera menjalar*

*the camera moon* → *bulan kamera*

Not only the ‘camera’ changes from a noun becoming a modifier, but the actual meaning also becomes nonsensical.

On the whole, the impact of disorientation and endlessness created by the poem, by the absence of people, verbs and full-stop, is able to be relayed in the translation using a similar patterning to the original, with slight modification, so the translation still conforms to the basic structural pattern of the Malay language. However, the disorienting feeling might be felt more in the translation since the Malay language requires the use of more than one word in certain instances when translating certain nouns or modifiers used in the original text.

#### 4.4.3 Texture

##### TEXT 9: Bleak House

Text 9 (see Appendix 10a) is taken from the opening of Charles Dickens’s novel – one of the major 19<sup>th</sup>-century novelists who saw the legal system of the country as the source of corruption and as major obstacle to progress. Here the ‘Lord Chancellor’ is the head of the legal system.

A feature that is similar to text 8, is that the first three paragraphs do not have main finite verb. As we can see below, the effect of using a finite verb and otherwise is different:

- i. Foot passengers *jostled* one another's umbrellas and *lost* their foothold at street corners.
- iii. Foot passengers *jostling* one another's umbrellas and *losing* their foothold at street corners.

In sentence i., with the use of main finite verb 'jostled', it provides a clear information of the action – what has taken place and that the action was completed. Sentence ii, on the other hand, gives the impression of suspension, and the feeling of ongoing, not knowing when the action is stopping.

As for sentences as follow, the main finite verb is totally absent:

*London. Implacable November weather.*

*Smoke lowering down from chimneypots...*

*Dogs, undistinguishable in the mire.*

*Foot passengers, jostling one another's umbrellas*

*Fog in the eyes and throats of ancient Greenwich pensioners, wheezing by the firesides...*

*Gas looming through the fog in divers places...*

These sentences give the impression of timelessness and at the same time, suggests that "London has an almost prehistoric feel to it..." and it would not be wonderful to meet a

Megalosaurus, forty feet long or so, waddling like an elephantine lizard up Holborn Hill””(Carter et al: 143).

The verb ‘to be’, which is a main verb, is finally restored to the sentences in the final paragraph of the opening of the text, as in:

*The raw afternoon is rawest, and the dense fog is densest, and the muddy streets are muddiest....*

The presence of a main verb ‘sits’ is most noticeable in the final sentence, which describes the action and location of the Lord High Chancellor. The sentence is structured in a way that the location of the main subject:

*hard by Temple Bar  
in Lincoln’s Inn Hall  
at the very heart of the fog.*

and then the verb, *sits*, are mentioned first before the subject, *the Lord High Chancellor* (see Appendix 10a). This structure makes the text highly marked as normal and more conventional structure for the sentence would read as such:

*The Lord High Chancellor sits hard by Temple Bar in Lincoln’s Inn Hall at the very heart of the fog.*

Another point worth mentioning is the use of present tense, instead of the expected past tense ‘sat’ when reading a novel. The purpose for the delay in the



mentioning of the subject as well as the use of present tense is to give it more powerful impact. 'Sits' will imply that it is a state of permanence, therefore the Lord High Chancellor becomes a permanent landmark in this landscape and it is a general truth, as what normally appears in scientific statements. The permanent presence of the Lord High Chancellor, who is central to the country and represents the legal system, thus implies a legal system of the country which creates or is in permanent state of confusion which cannot be changed.

The image of 'fog' in both opening paragraphs and in the novel as a whole fog assumes symbolic importance. The Lord High Chancellor is also always 'at the very heart of the fog' reinforcing the sense of general confusion and of not being able to see clearly, with the Lord as the heart of the problem.

### **In translation:**

It is rather difficult to compare grammatical usage of the English and Malay, as the Malay language does not have similar rules as the English. The notion of time is not easily identifiable by just looking at the verbs in Malay. Time can only be predicted from clues in the sentences, for example, the addition of 'telah' to verbs will tell the reader that the situation happens in the past as in:

*Pejalan-pejalan kaki telah tergelincir dan tersungkur di situ. (Malay)*

*Foot passengers slipped and slid there. (back translation)*

The same sentence without the use of 'telah' will still produce the same meaning, and the sense of the situation is in the past is understood. It is more common not to use 'telah' to express past tense in narrative text types in Malay as it will be highly marked

for the repetitiveness that would occur if every past tense verb translated from English to Malay includes the word. Therefore, to translate:

*...at the very heart of the fog, **sits** the Lord High Chancellor...*

which gives a powerful impact, in the context of the novel, of a state of permanence or as general truth. In Malay, the translation is:

*...di tengah-tengah kabut tebal itu, **duduknya** Lord High Chancellor...*

‘Duduknya’ can both be ‘sit(s)’ or ‘sat’, thus the Malay translation loses the same impact that Dickens tries to relay here. Due to the fact, it is quite common for Malay translators to miss the importance of manipulation of verb used in English creative texts to produce specific effects. In a few instances, the translator structures the sentences adding the type of verbs that is purposely omitted. Nonetheless, in many other cases, the language structure can be manipulated in such a way that it can give the same sense of time that the original text convey.

Example 1.

*...and the Lord Chancellor **sitting** in Lincoln’s Inn Hall. (original)*

*...dan Lord Chancellor **sedang berada** di Lincoln’s Inn Hall. (translation)*

*...and the Lord Chancellor **is sitting** in Lincoln’s Inn Hall. (back translation)*

Example 2.

*As much mud in the streets, as if...(original)*

*Jalan raya **dipenuhi** lumpur, seolah-olah...(translation)*

*The streets **are covered** with mud, as if...*(back translation)

Example 3.

*Fog everywhere.* (original)

*Kabut **menyelubungi** segalanya.* (translation)

*The fog is **enveloping** everything.* (back translation)

The use of ‘sedang’ normally gives the sense of something is being done. In example 1., the presence of ‘sedang’ could easily be understood as changing the meaning of the word ‘sitting’ to ‘is sitting’, however, the translator here realises that it is not the action of sitting in its literal sense but the subject being there in Lincoln’s Inn Hall. Even with the use of ‘sedang’, the meaning it conveys when joined with ‘berada’ (being) is similar to the original.

In example 2, a verb, ‘dipenuhi’ (are covered with) is introduced where there is none in the original version. Here the effect might be lost as Dickens purposely omit the use of verb in the sentence. Example 3., illustrates a similar addition of verb where it is intentionally omitted.

The translation of the fog and its location is similarly difficult to maintain. The main finite verb is non-existent as in:

(Original)

*Fog everywhere.*

*Fog up the river,...*

*...fog down the river,...*



*Fog on the Essex Marshes, fog on the Kentish heights.*

(Translation)

*Kabut menyelubungi segalanya.*

*Kabut di hulu sungai,...*

*...kabut di hilir sungai...*

*Kabut di Essex Marshes, kabut di tanah tinggi Kent.*

The translation appears to have added the verb in the first instance, but in a sense it gives the same impression as the original since to say *Kabut di mana-mana*, which is a literal translation, will not give the same sense of confusion the presence of fog causes. The rest of the sentences are translated similarly to the original and produce the same kind of suffocating feeling intended, as the repetition of the word strengthen the impact.

#### **4.4.4 Repetition**

##### **TEXT 10: Christian Aid**

Text 10 (see Appendix 11a) is an advertisement for making a will. The first word that appears, interestingly enough, is ‘Will’. Although the word in that particular sentence is only a modal verb that describes the future, it gives the impression that it is a Will. The layout is similar to an actual Will which lists the beneficiaries. The ‘list’ that appears in the advertisement, in a way suggests that whether the reader likes it or not; these ‘beneficiaries’ will be part of the ‘list’. The language structure in the text uses a lot of repetition and parallelism. The words ‘Without a will’ is repeated throughout the text, emphasising the fact that ‘without a will’, a lot of problems could occur which are listed in the second part of each sentence, a possible ‘beneficiaries’. Interestingly enough, all the sentences, including the catchphrase begin with the letter ‘W’, possibly

to make the focus on the word ‘will’ more glaring and subconsciously influence the reader to write a will.

The pronoun ‘you’ and ‘your’ are used to stress that it is the reader who is important and it is ‘your’ wish that is significant, therefore Christian Aid wants to make ‘you’ and ‘your’ legacy important

The parallelism of the sentence:

*Without a Will, you can’t remember your friends.*

which immediately follows:

*Without a Will, you can’t remember Christian Aid*

Suggests that Christian Aids are ‘your friends’ and therefore, should be part of the legacy to be remembered.

### **In translation:**

The first catchword in the original text, ‘Will’, is rather difficult to maintain as it is a word with two meanings and it is used in a way in the advertisement that you can see both meanings at work. To translate in Malay ‘Will’ is either ‘wasiat’ (the actual will) or ‘akan’ (a marker for future tense), thus, it is impossible to produce the same kind of creativity at play as in the original. The translator of this text chooses a slightly different catchphrase:

*Will your only legacy be upset, confusion and paperwork?* (original)

*Mahukah anda menghadiahkan kesusahan, kerunsingan dan urusan kendalian sahaja sebagai harta peninggalan?* (translation)

*Do you want to give hardship, worries and paperwork only as your legacy?*  
(back translation)

The use of ‘mahukah’ is understandable as the catchphrase is in a form of question and a suitable question marker must be chosen, although the creative use of the word ‘will’ in the original which also implies an actual Will cannot be maintained. One way to maintain this creativity is to use the word ‘wasiat’ as the initial word of the catchphrase, or even in the middle of the phrase to retain the use of the word. However, this option might not maintain the use of the question form as it is in the original.

The repetition of the words ‘Without a Will’ is rendered similarly in Malay, ‘Tanpa Wasiat’ , with the letter ‘W’ is capitalised, and this repetition produces a focus in the text, where the word is repeated in a straight-line downwards making it look like a list, as a ‘Will’ would look.

The translator also retains the similar words used in translating the sentences that mention remembering ‘your friends’ and ‘Christian Aid’ in:

(Original)

*Without a Will, you can’t remember your friends.*

*Without a Will, you can’t remember Christian Aid.*



(Translation)

*Tanpa Wasiat, anda tidak dapat menghargai sahabat-handai.*

*Tanpa Wasiat, anda tidak dapat menghargai Christian Aid.*

The same kind of structural repetition is, therefore, able to be maintained. The use of modals are rather more direct in Malay. Words like ‘akan’ (will), to express certainty, or ‘mungkin’ (may/maybe) or ‘boleh’ (can), to express possibility, are used therefore, the translator must be certain of what the modals in the original are implying. In the original text, the list of “beneficiaries” are all expressed in possibility mode with the use of ‘could’, except for ‘friends’ and ‘Christian Aid’ which uses the modal word ‘can’t’ that expresses certainty. The translation, however, expresses certainty in many more instance, compared to the original.

(Original)

*Without a Will, your wishes could count for nothing. (possibility)*

*Without a Will, the State could take everything. (possibility)*

*Without a Will, your family could lose out. (possibility)*

*Without a Will, the taxman could easily benefit. (possibility)*

*Without a Will, you can’t remember your friends. (certainty)*

*Without a Will, you can’t remember Christian Aid. (certainty)*

*Without a Will, life may be difficult for those closest to you. (possibility)*

*Without a Will, life may be impossible for those far away. (possibility)*

(Translation)

*Tanpa Wasiat kehendak anda tidak mempunyai erti. (certainty)*

*Tanpa Wasiat, kerajaan Negeri boleh mengambil kesemuanya. (possibility)*

*Tanpa Wasiat, keluarga anda akan kerugian. (certainty)*

*Tanpa Wasiat, pemungut cukai akan mudah mengaut keuntungan. (possibility)*

*Tanpa Wasiat, anda tidak dapat menghargai sahabat-handai. (certainty)*

*Tanpa Wasiat, anda tidak dapat menghargai Christian Aid. (certainty)*

*Tanpa Wasiat, hidup bagi mereka yang paling anda kasihi mungkin akan penuh kesusahan. (possibility)*

*Tanpa Wasiat, hidup bagi mereka yang anda tinggalkan buat selamanya mungkin akan penuh kekosongan. (possibility)*

The effect of choosing a modal verb which expresses certainty for ‘your friends’ and ‘Christian Aid’ in the original probably to suggest that Christian Aid is ‘your friend’, thus is important. Without a proper Will making, precious people like ‘your friends’ will certainly be forgotten. Unlike the translation, the effect produced by the change of the mode of the modal verbs, is slightly different. The use of modal verbs that express certainty in the translated sentences create an impact that those who/which are the important are your own wish, the family, your friends and Christian Aid. Making the focus on ‘your friends’ and ‘Christian Aid’ as in the original changed.

#### **4.5 Subtitling**

Subtitling is a mode of translating or interpreting, where pragmatic factors are often uppermost in the mind of the subtitler. The significant feature of subtitling is the shift in mode from speech to writing, which results in certain elements in speech (which is also why some would suggest that it comes under the field of interpreting), such as the dialect, emphatic devices such as intonation, turn taking, code-switching, etc., not automatically been presented in the written form of the target text (Vogue (1997) and

Tifford (1982) [cited in Hatim and Mason (1997:780)]. Numerous constraints of particular communicative tasks, inevitably affect the textual devices employed by the subtitlers. In addition, pressures like the constraints of space and the pace of the soundtrack dialogue, further complicates translators' tasks. There is the tendency of loss in intended meaning, as the coherency is more towards what is required between the moving image and the subtitle itself. What is more interesting is when the subtitling involves the transfer of languages between two different cultures, which is the focus of discussion in this section.

This section attempts to analyse the features in the subtitles that appear in a programme entitled *Cinema, Cinema, Cinema*, where various parts of films are taken and presented as a way to promote the movies. The films chosen for the purpose of this analysis, that are presented in this programme are: 'Sweet November' (a romance drama), 'Recess' (animated children movie), and 'Hannibal' (action-packed thriller). The names of the characters in the dialogues chosen for the samples are abbreviated.

#### **4.5.1 Register Awareness**

The translator/interpreter preparing the subtitle for this programme has to deal with a variety of films, ranging from the very serious such as thrillers, romantic drama, to light hearted animated ones. The register would, of course, vary from one to another. What can be analysed in the subtitling is how the subtitle handles the mode and tenor of the different films being presented. Although the mode throughout the programme is spoken, there is a difference between, for instance, speaking in dialogues and speaking to describe to an audience [i.e. narrator describing the film, or the actor/actress explaining the character(s)].



### Sample 1 (Sweet November)

#### (Original Text)

Now let's go on location with a romantic drama 'Sweet November'.  
Keanu Reeves is an executive who doesn't have time for love until he meets a free-spirit played by Charlize Theron who offers him one-month-no-strings-attached relationship.

#### (Malay subtitle)

Sekarang kita ke lokasi penggambaran filem drama romantik 'Sweet November'.  
Keanu Reeves ialah seorang eksekutif yang tak ada masa untuk bercinta sehingga dia bertemu dengan Charlize Theron yang menawarkan hubungan tanpa ikatan selama sebulan.

#### (Back translation)

Now let's go on location with a romantic drama 'Sweet November'.  
Keanu Reeves is an executive who doesn't have time for love until he meets Charlize Theron who offers one-month-no-strings-attached relationship.

The mode for sample one is spoken to describe (the film) to an audience. There is a hint of formality involved as the way the words and syntax used are more coherent, without the features of dialogues such as repetition, hesitation, omission, and so on, that is typical of dialogues. However, the level of formality is rather low as the lexis, such as 'let's' and 'doesn't' (instead of the full form of 'does not') are used, suggesting a closer relationship between the speaker and the listener. 'Let's' has a connotation of personal invitation and the word 'doesn't' is most commonly used in conversations or informal writing.

The subtitler manages to maintain the same kind of mode and level of formality in the tenor. The word ‘let’s’ is not translated literally as ‘mari kita’ (let us) but just ‘kita’, which relays the same connotation as the original. If ‘mari kita’ is used instead, the level of formality will lower further, as it gives the impression that the relationship between the speaker and the listener to be very close, i.e. among close friends and family members, not to general public. As for the word ‘doesn’t’ it is translated as ‘tak’ (no/not) instead of ‘tidak’ which is the full form of the word. This serves the same function as the original, which use is common in conversations and also lowers the level of formality of the narration.

### Sample 2 (Sweet November)

(Original)

He’s a driven man, self made, he’s consumed by his work and err...he’s kind of cut off a big part of his life. He meets Sara Deever, Charlize Theron, and err... and err...and all that changes. A whole new world opens up. He can smell the flowers.

(Malay subtitle)

Dia seorang lelaki yang terumbang-ambing hidupnya, dan hanya tertumpu kepada kerjayanya. Dia bertemu dengan Sara Deever lakonan Charlize Theron dan hidupnya telah berubah.

(Back translation)

He’s a man whose life is directionless and is consumed by his work. He meets Sara Deever, played by Charlize Theron and his life changes.

In sample 2, the mode of the utterance is slightly different than sample 1, as it is similar in a sense that it is also a spoken discourse to describe to an audience, but the difference lies within the way it is spoken. The speaker here is speaking as if he is in a dialogue mode. The structure of his sentences are long and continuous, with frequent use of ‘and’, ‘err’, and some hesitations in the middle of his sentences. The tenor also differs slightly as the utterances are spoken like a conversation.

The subtitle does not maintain the similar kind of mode and tenor of the original. This is due to the necessity to switch mode, which is a significant feature of subtitling mentioned earlier, from spoken to written. In addition, there are parts of the source text that are condensed due to the space constraints, thus some sections of dialogues are inevitably omitted. The ones transmitted are the most important parts said. The choice, however, is somewhat subjective, where one might decide to omit an alternative section of the utterance. Subtitlers must also ensure that crossing (where a subtitle remain on screen after the change of a shot) is avoided to minimise confusion about which subtitle corresponds to which character or frame.

The translation, therefore, produces a mode that is similar to the subtitle in sample 1, which is speaking to describe (the characters in the movie) to an ‘ambiguous’ audience, rather than as if in a conversation. The level of formality is also raised when the structure of the sentences are more cohesive and coherent typical of a written discourse. The words used to describe the character as ‘a driven man, self made, he’s consumed by his work and ... he’s kind of cut off a big part of his life’ in the original text, are only summarised as ‘seorang lelaki yang terumbang-ambing hidupnya, dan hanya tertumpu kepada kerjayanya’ (a man whose life is directionless and is consumed by his work). There is the question of the use of ‘terumbang-ambing’ (‘directionless’) to



render ‘driven man’, ‘self made’ and ‘cut off a big part of his life’, as the meanings that the original and the translation imply are significantly different. ‘Terumbang-ambing’ gives the impression that the character is without any aim in his life, which is contrary to the actual characteristics of the character who is very determined and focussed in his career.

### Sample 3 (Sweet November)

(Original)

- S: Nelson, I could help you. See, I have a gift.  
N: How does a lunatic like you help a guy like me?  
S: You have to live here for a month.  
N: (laughs)  
Live here and let you mess with my head for a month?

(Malay subtitle)

- S: Saya boleh tolong awak. Saya mempunyai kebolehan istimewa.  
N: Bagaimana seorang lunatik seperti awak nak menolong seorang lelaki seperti saya?  
S: Awak tinggal dengan saya di sini selama sebulan.

(Back translation)

- S: I can help you. I have a special talent.  
N: How does a lunatic like you help a man like me?  
S: You have to live with me for a month.

The mode for sample 3 is a dialogue between two characters in the film. It displays an informal tenor although spoken, at the particular stage in the film, between strangers. Each subtitle appears on the screen simultaneously to the spoken dialogue, rather than before or after, thus it is easier for the audience to ascertain which subtitle corresponds to which speaker. The mode and tenor is maintained in the subtitle. The words used

such as the use of pronoun 'awak' ('you') is typical of a direct and intimate second person pronoun, as opposed to 'anda' which is ambiguous in the direction of the audience (commonly used in advertisements, formal letters, speeches, etc.). There is also the use of shorter version of the word 'hendak' which is 'nak' that relays the same type of speaking mode, as well as the level of formality of the original. This means that although there is a switch of mode from spoken to written in subtitling, features of the spoken mode can still be conveyed through manipulation of lexical, syntactical and structural properties.

Further example of formality is seen in sample 4 below:

Sample 4 (Hannibal)

(Original)

AS: Your agency called this off to get me and Sam to help you in this raid. I tried to do that. I clearly expressed my judgement but was ignored and now a good agent and a friend is dead.

(Malay subtitle)

AS: Agensi awak telah menghubungi pejabat kami untuk meminta saya membantu awak dalam kes ini. Saya cuba buat begitu. Saya telah berikan penilaian saya dengan jelas tapi ia tidak dipedulikan. Kini seorang kawan dan ejen yang bagus telah terkorban.

(Back translation)

AS: Your agency called our office to request for me to help you in this raid. I tried to do that. I clearly expressed my opinion but was ignored. Now a friend and a good agent is dead.

‘Hannibal’ is a thriller film and the text above is taken from a scene where an enquiry is held regarding a raid that has taken place prior to this scene. The level of formality is very high and the subtitle has achieved a slightly lower level than the original, due to the use of the more personal pronoun ‘awak’ (you). Address systems can vary according to regional, social, or individual differences. The address system for any language must account for the varying types of social relationships. In English, ‘thou’ was once used in formal conversational exchanges as a marker of respect in place of the non-differential second person pronoun, ‘you’. However, ‘thou’ is now only used in prayers, or poems, as opposed to in normal conversations (Braun, 1988: 39). Many languages have two pronouns of address: an intimate and a polite form, both used in varying situations. In most cultures: the polite form is often expected for parents; aunts/uncles; parents-in-law; strangers; elders; and teachers. Power in conversations, can be based upon a number of different things: physical strength; wealth; age; or sex; or institutionalised roles within the state, religious establishments and the family, to name but a few. In this case, formality in the subtitle might be able to reach the same level as in the original if ‘awak’, which is more intimate in its nature, is replaced by a more authoritative reference, since ‘you’ in the original text is referred to a person in the position of power. Thus, a term like ‘tuan’ (‘sir’) is more suitable in Malay as it is a norm to use such term to refer to a person of ‘power’, might it be of status, age, wealth, etc. Such term might not function similarly in English as the use of ‘sir’ in the original text may alter the level of formality it tries to convey. The agent involved will appear weaker, as her rank and her stance would require a choice of words that would not downgrade her.

The question of politeness often arises where some form of interlingual contact takes place. Some languages make very elaborate distinctions between the use of personal pronouns or certain terms of address, depending on the rank of interlocutors.



For instance, in English, a person can be potentially be addressed in a number of different ways: by name, title; kinship terms; nickname (Penalosa, 1981: 131). Precisely which form is used when, depends on the society’s sociolinguistic rules, the situation, and intentions of the speaker. For instance, titles would be expected in formal conversations; nicknames between friends; and kinship titles --obviously amongst family members. In Malay, the use of ‘tuan’ will not have the same downgrading impact on the speaker, it merely shows respect. ‘Awak’, on the other hand, will eliminate the formality of the event and thus, the implied meaning is slightly altered.

**4.5.2 Genre Awareness**

There are differing genres which exist in the programme. Sample 5 is a genre of children’s conversation. The image on the screen shows that and the diction is typical of school age children.

Sample 5 (Recess)

(Original)

- TJ:     Something’s going on at the school. I swear.
- F1:     You know what I think TJ. I think you cooked this whole thing up so just you wanted us back from camp.
- TJ:     What?
- F2:     Hey, we understand. It must be pretty boring here all summer by yourself.

(Malay subtitle)

- TJ:     Ada sesuatu berlaku di sekolah.
- F1:     Saya rasa awak mengada-ngadakan semua ini supaya kami semua pulang dari kem itu.
- TJ:     Apa?
- F2:     Kami faham. Tentunya awak bosan di sini sendirian sepanjang musim panas ini.

(Back translation)

- TJ:     Something's going on at the school.  
F1:     I think you made all these up so we would all come back from the camp.  
TJ:     What?  
F2:     We understand. You must be pretty bored here all summer by yourself.

A phrase like 'cooked up' to mean 'made up'/'invent' signals children's language, and the use of 'I swear' at the end of a sentence is very common when children want to emphasise their points, in English. These, however, are not rendered in the subtitle. The reason could be the inability to find a similar childlike phrase to replace 'cooked up'. As for the omission of rendering of the phrase 'I swear', it may be due to the nature of most children in Malaysia who would not need the extra emphasis to attract their attention. A statement such as: 'Ada sesuatu berlaku di sekolah' (Something's going on at the school), with the right intonation, will normally steal their attention. The feeling of children's talk is also able to be conveyed as the word choice is simple and straightforward. Sample 6, on the other hand, is a dialogue which reminisce a speech, by Principle Prickley (PP) to a child locked up in a cage together with him.

#### Sample 6 (Recess)

(Original)

- PP:     I'll cut you in on a little secret, Dougweiller. Every adult you've ever known was a kid at some time in his life. You think we don't remember summer vacation? Riding bikes down by the creek, catching pollywogs in a jar, camping out under the stars.  
Well, you're wrong. Some days I sit down in my office, looking out at you kids on the playground and I think they don't know how good they've got it. In a few years, they're all going to be grown-ups like me and all the good times will be just memories for them too.  
So go ahead put a whoopy cushion in my chair; cover my carpet with fake vomit; make fun of my big, saggy butt; but don't you ever say I

don't care about summer vacation. Cause those memories are the last part of childhood I got left.

(Malay subtitle)

PP: Saya akan beritahu awak satu rahsia. Setiap orang dewasa pernah menjadi kanak-kanak dalam hidupnya. Kamu fikir kami tak ingat tentang cuti musim panas.

Kamu silap. Kekadang saya duduk di pejabat saya sambil memerhatikan budak-budak bermain di taman dan saya merasakan mereka tak menghargai masa mereka. Dalam masa beberapa tahun lagi, mereka semua akan menjadi orang dewasa seperti saya, semua pengalaman manis itu akan hanya menjadi kenangan. Jadi, kamu boleh kenakan saya atau mempermainkan saya tapi jangan kata bahawa saya tak peduli tentang cuti musim panas kerana hanya itu saja kenangan manis yang masih saya miliki.

(Back translation)

PP: I will tell you a secret. Every adult was once a kid in his life. You think we don't remember summer vacation.

You're wrong. Some days I sit down in my office, looking out at the children playing in the playground and I think that they don't appreciate their time. In a few years, they're all going to be grown-ups like me. All the good times will be just memories. So you can go ahead and try to make a fool out of me, but don't say that I don't care about summer vacation because those are the only sweet memories I got left.

The speechlike genre, with elements of story telling, is maintained in the subtitle as the sentences were connected in a coherent way, where the flow of the sentences is set out in a way that a point is mentioned and then supported in the next sentence and so on. There is, however, some omission of the details of how the children make fun of the principle, which could be due to the space constraint, or due to the differences in cultural perceptions in matters as how adults should be treated. Despite the target languages having equivalents for complex cultural issues, the implied connotations are totally different to the source language. Ting-Toomey & Korzeny (1989: 29) argue that



different cultures have differing degrees of openness with regards to communication; and that considerable research suggests that cultures mark power, politeness, social identity and respect, communicatively. In this case, it is very difficult for Malaysian audience to accept that children can make fun of adults, particularly the ones that are normally respected in the society, in such ways that is described in the original text. The best way in subtitling, as what the subtitler does, is to simply omit them.

Sample 7 is a thriller genre, where in this particular scene, the characters are involved in an enquiry on the action of an agent (AS) in a raid:

#### Sample 7 (Hannibal)

(Original)

AX: You shot and killed 5 people out there Agent Starling. Is that how you define good judgement?

AS: This raid was an ugly mess. I ended up in a position of dying or shooting a woman carrying a child. I chose. I shot her. I killed a mother holding her child.

(Malay subtitle)

AX: Awak telah menembak beberapa orang. Begitukah awak menjelaskan penilaian yang baik?

AS: Penangkapan itu adalah suatu yang kucar-kacir dimana saya terpaksa memilih sama ada mati atau menembak seorang wanita yang mendukung bayi. Saya telah membuat pilihan. Saya telah menembak si ibu tapi tidak mencederakan bayi.

(Back translation)

AX: You shot a number of people. Is that how you define good judgement?

AS: The raid was a mess where I ended up in a position of dying or shooting a woman carrying a baby. I chose. I shot a mother but did not injure the baby.

There is a very high degree of seriousness in this genre (sample 7). In comparison to sample 5, the children's conversation also has some kind of seriousness in the tone as TJ tries to convince his friends of an urgent problem that is facing them. The way the seriousness is conveyed, nonetheless, is different by way of the choice of lexical items and syntactical construction that are typical of children's. The seriousness in sample 7 is relayed in a unique way. The way the question (by AX) is composed, implies an accusation, which leaves the agent in question (AS) not much space but to agree. TJ's serious statement (in sample 5), however, can be countered as it is not considered serious by his friends. AS (in sample 7) has to agree with the seriousness of the situation, but, at the same time, has to answer to the question posed to her in a way that she could justify her action without seeming guilty. The subtitle manages to relay the same impact in the questioning, but failed to do the same in rendering of the answer. The impact of the answer as if AS knows she is guilty but need to justify her action. What is questionable is when the subtitler adds another information which is 'tapi (saya) tidak mencederakan bayi' (but (I) did not injure the baby) which does not exist in the original. This additional piece of information creates a higher level of guilt on AS part for shooting the mother, instead of making the case against her weaker.

#### **4.5.3 Discourse Awareness**

The dialogues in sample 8 and 9 consist of expression of attitudes of the character on the situation at hand. TJ, in sample 8, expresses his anger towards grown-ups, by way of stressing on the pronoun 'you' (underlined in the original text) in the tone of his voice, when addressing Principle Prickley (PP).

## Sample 8 (Recess)

(Original)

- TJ: Help! Somebody get us outta here.  
PP: Calm down Dougweillers, I've got...  
TJ: Calm down? You want us to stay here in the birdcage while a mad man down there trying to destroy summer vacation? You wanted me to calm down.  
PP: I understand but I ...  
TJ: How can you understand, you're just a grown-up. What do you know about summer vacation?

(Malay subtitle)

- TJ: Tolong! Keluarkan kami dari sini.  
PP: Bertenang.  
TJ: Seorang gila cuba merosakkan cuti musim panas dan awak suruh saya bertenang?  
PP: Saya faham tapi...  
TJ: Bagaimana awak boleh faham? Awak orang dewasa dan apa yang awak tahu tentang cuti musim panas?

(Back translation)

- TJ: Help! Let us out of here.  
PP: Calm down.  
TJ: A mad man is trying to destroy summer vacation and you told me to calm down.  
PP: I understand but ...  
TJ: How can you understand? You're a grown-up and what do you know about summer vacation?

The subtitler uses the pronoun 'awak' to refer to the principle which is rather marked in Malaysian context, as explained earlier, when speaking to a person with a position of power (being older and the Principle in this case) will require a different term of referent, such as 'tuan' (sir) or 'cikgu' (teacher/principle). Wierzbecka (1992: 134) argues that feelings of loyalty; duty; proper conduct towards parents, etc., differ as a



result of the culture and religion in which individuals are brought up, and she maintains that the beliefs and customs of individuals are made apparent in both their social and linguistic practices. The English 'you' is accepted in many occasions without the marked impact, nevertheless, the intonation that goes with the usage can make a lot of difference as it is in sample 8. In Malay, the markedness in the use of 'awak' can be justified as a way to convey the anger that TJ is expressing in the original text.

On the other hand, counter-argumentation, by a child to an adult, is often frowned upon in the Eastern culture. One of the ways in which argumentation can be 'softened', is through the use of negative-politeness (Goody, 1978: 134) where speakers reassure hearers that they are being respected, by expressions of deference and formality, or by hedging and maintaining some social distance. If the subtitler was to use 'tuan' or 'cikgu', the same kind of impact as the original can still be produced as it will be a type of 'negative-politeness'.

There is also the omission of the mentioning of the name 'Dougweiller', which is TJ's surname. The mention of the surname, in the original text, is an attempt to make TJ listen to what PP is trying to tell him, but without any success. The name is not mentioned in the subtitle, probably due to the fact that it is strange to call a person by the surname. Malaysian Malays use their fathers' name as the surname, i.e. Leelany *binti* Ayob (Leelany *daughter of* Ayob), thus to call me by my surname, 'Ayob' is very strange in Malaysian context as it is like calling the father instead of the person him/herself. As Chatman (1978: 10) states, translating is a way of establishing contact between cultures, where language and culture affect the translation of texts – as both are inextricably woven. When faced with an element of the source culture which may be absent in the target culture, translators rely on different strategies to convey the contents

to the target audience. The subtitler could opt to use the first name TJ, instead, to conform to the norms of the target audience. In this case, the subtitler chooses to simply omit the mentioning of the name totally. This could be due to the constraint of space again. Having shorter subtitles obviously allows viewers to read dialogues quickly, and be ready for the next ones to appear on screen. Problems also arise when speakers' word per minute rate is increased as a result of emotional speech in the rapid exchange of utterances between interlocutors (which is what happens in this particular scene), when each character challenges the comments made by his/her opponent. In such case, the subtitler must edit the dialogues in order to keep up with the change of shots, and the new speaker on screen.

In sample 8, TJ has shown his anger towards PP and counter argues with him. TJ's anger has 'softened', in sample 9, when he finally uses the full and 'respected' term for Principle Prickly and his discourse, expressed in his intonation, has changed to being friendly (after PP's speech in sample 6).

Sample 9 (Recess)

(Original)

TJ: Principle Prickly, I have no idea.  
P: Yeah, but now you do so let's stop messing around.  
TJ: Hey! How did you get those keys?  
P: I swiped them off William's desk when he wasn't looking. So, come on, we have summer vacation to save.

(Malay subtitle)

TJ: Saya tak tahu pun.  
PP: Sekarang kamu dah tahu.  
TJ: Bagaimana awak dapat kunci itu?

PP: Saya mencurinya semasa mereka tak nampak. Ayuh, kita perlu selamatkan cuti musim panas.

(Back translation)

TJ: I have no idea.

PP: Now you know.

TJ: How did you get those keys?

PP: I stole them while they were not looking. Come on, we have summer vacation to save.

The change in TJ's attitude towards the Principle can be seen in the subtitle, but not to the extent that PP has gained his respect back as the original. The subtitler might not have to use the same technique as the original which is to mention 'Principle Prickley' in the first utterance, but replacing 'awak'(you) to 'cikgu'(teacher/principle)in utterance 3 should enable the impact to be retained.

#### 4.5.4 Structure and Texture Awareness

The most significant example of how structure and texture of texts can affect the overall impact is explained by sample 7:

(Original)

AS: This raid was an ugly mess. I ended up in a position of dying or shooting a woman carrying a child. I chose. I shot her. I killed a mother holding her child.

(Malay subtitle)

AS: Penangkapan itu adalah suatu yang kucar-kacir dimana saya terpaksa memilih sama ada mati atau menembak seorang wanita yang mendukung bayi. Saya telah membuat pilihan. Saya telah menembak si ibu tapi tidak mencederakan bayi.



(Back translation)

AS: The raid was a mess where I ended up in a position of dying or shooting a woman carrying a baby. I chose. I shot a mother but did not injure the baby.

AS's response to a question illustrated earlier in sample 7, was formed in series of five short and concise sentences, which is like remembering separate scenes/shots of the event that happened previously, as if giving facts rather than telling a story. The agent is trying to justify her action by avoiding the human issue of shooting a woman holding a baby. The subtitle for this scene, however, consists of two long sentences. Instead of producing a text that has the fact listing quality, the subtitle produces a story-like version, which changes the impact that exist in the original. The story-like version gives an impression that the agent feels that she is guilty, but has to defend herself. Whereas the original version gives the impact that her action is justified because of the facts that she presented.

#### **4.6 Conclusion**

One of the main concerns of a translator is to avoid errors in the production of target texts. In order to minimise such problems, translators must create 'successful' translations in terms of linguistic, semantic and pragmatic factors. Bachman (1990) [cited in Hatim and Mason 1997:205] argues that a translator's knowledge and skills should include the following: organisational competence; pragmatic competence; sociolinguistic competence; and strategic competence (including the judgement of relevance, effectiveness, efficiency, and the forming of plans to achieve communicative goals).

By reflecting upon the examples presented in this section, one can see how language is not merely a set of words, but a whole communicative system with numerous factors which govern the correct interpretation of the utterances being spoken. Pragmatic issues are extremely important if one is to understand speech as intended by participants in a given situation. Implicature also poses problems, where the lexical items in translated texts seem incoherent without the correct equivalents being formed. These are all realised through many aspects of texts such as the awareness of register, discourse, genre and structure and texture of texts.

Many original texts have some source language words which express concepts that are totally unknown in the target language. The concepts in question, can either be concrete or abstract, or related to religious beliefs, social customs, dress, food (Baker, 1992; 21). They are culture-specific. Such concepts often pose considerable problems for translators when they attempt to find suitable translations in the target language. There is no one to one correspondence between the lexical elements within different languages. Hence, it becomes impossible to produce true equivalents in the target text (Gile, 1995: 93). Translators and interpreters have to make judgements as to what the aims and intentions behind the source text are, and then re-encode them suitably for the target audience.

## **CHAPTER 5: TEXT-LINGUISTICS AND THE PEDAGOGICAL IMPLICATIONS**

### **5.0. Introduction**

In the 70s and 80s, the basic principle for translation and interpreting is that it is based on meaning as opposed to language. It was believed that translators and interpreters proceed by extracting the meaning from the source text, ignoring the linguistic aspects of the original, and the source text is reproduced on the basis of the ‘deverbalized message’. The theory available then suggests that translation and interpreting are language-independent, hence text comprehension and production are spontaneous and automatic, whatever languages are involved. From mid 80s onwards, more scientific study is called for, giving rise to interdisciplinary approach to the subject.

### **5.1 Pedagogical Models of Translation**

The pedagogical content of translation can be boiled down to three main areas, which are the increasingly popular Interpretative Model, the Cultural Model, and the Grammatical Model. These models, however, are merely divisions for convenience sake and are idealistic and simplistic in their description. The models assist in a way that they help to organise the informative elements which are particularly useful as didactic tools. It is rare to find translation and interpreter educators adopt one single model in their practice. Basically, practically and realistically, translation and interpreter training is a mixture of these models, depending on the educator’s own philosophy of translation. The extreme of any reliance on any particular model varies in the degree of emphasis, in accordance with the tradition of the institution and the local needs.



These models are further described, with accompaniment of two teaching methods based on particular views applied to the process of translation and interpreting discussed under each model. The methods are merely means to illustrate the scope and nature of the models.

### **5.1.1 The Interpretative Model**

This model has revolutionised the translation studies. It may be appreciated against the background of the Cultural Model which in certain aspects is more dynamic (explained in section 5.2.2), more so in comparison to the rather extreme static model of the Grammatical Model (see section 5.2.3). It takes into account the co-text and context whenever a word or a sentence is discussed, since “meaning exists only in unique interpersonal spatio-temporal terms” (Chau 1984: 144); so translation is basically a text-to-text operation and the translator and interpreter have the responsibility, or privilege as one might see it, to recreate its past. As Steiner describes:

One thing is clear: every language-act has a temporal determinant. No semantic form is timeless. When using a word we wake into resonance, as it were, its entire previous history. A text is embedded in specific historical time; it has what linguists call a diachronic structure. To read fully is to restore all that one can of the immediate value and intent in which speech actually occurs. (1998: 24)

This new view on the role of the reader is a part of the development of semiotics. The reader is no longer a consumer, but a producer of text, thus, denying the objective or standard reading of the Source Language text.

However, there is no single agreement on this notion. Two popular views based on this model are the Text Analysis and Hermeneutic methods. The former has more faith in the scientific understanding of the source text than the latter.

#### **5.1.1.1 The Text Analysis Method**

A method that is now known as text-linguistic approach, incorporates insights from disciplines such as register, pragmatics, semiotics, sociolinguistics, literary criticism, stylistics, rhetorics and communication theory.

Translators adopting this approach take context as the first and foremost step to be considered. They then have to consider the whole communicative event, utilising any strategy or knowledge such as comparative grammar, comparative ethnology, sociolinguistics, logic, stylistics, psychology or literary criticism, for the analysis of the source text in the process of translation and interpreting.

Other than context, translators taking this approach would consider the co-text, since words or sentences cannot be translated unless they are part of a complete discourse which is usually embedded in a particular context of situation. Translators need the knowledge of comparative linguistics, as well as contrastive textology, as translation of discourse is only possible when the equivalent structures of the target text is understood. What is significant in this approach is the text, rather than the word or sentence as the relevant unit of translation, and instead of comparing two texts, the process of interaction between author, translator, and target text reader.

Intertextuality is also a salient feature of text-linguistics. It is a concept that refers to the result of transforming certain formal and conceptual literary archetypes into the specific formal characteristics of a given work. It also covers all those elements in a given work which connect it with other works belonging to the same, or to different literature (Lefevere 1970:76; cited in Chau 1984: 148). All texts, therefore, link to other texts.

The training of translators and interpreters adopting this method includes sensitising them to language use, background ‘clue-hunting’, and writing in the style of various text types.

#### **5.1.1.2 The Hermeneutic Method**

This method has the similar preoccupation of interpreting the source text, as the Text Analysis. The difference is that it is usually conducted on a more metaphysical plane. The term itself denotes the science of interpretation, particularly the principles of proper textual exegesis. It reacts against the ‘purely scientific’ and treats text not as an object, but a co-subject, which means what is involved in understanding, is more than analysis, description and classification. Language is seen as a ‘mechanical vehicle’ and a man’s primary manifestation of his humanity.

A text is never the same, as it depends on the constant act of interpretation, as a genuine conversation would, as Steiner (1998) asserts that the same utterance uttered or heard a second time is no longer the same one as:

Language is in perpetual change. ...It alters at every moment in perceived time. The sum of linguistic events is not only increased but also qualified by each new event. If they occur in temporal sequence, no



two statements are perfectly identical. Though homologous, they interact. (p18)

There is also the uniqueness of each text spoken:

No two historical epochs, no two social classes, no two localities use words and syntax to signify exactly the same things, to send identical signals of valuation and inference. Neither do two human beings. Each living person draws, deliberately or in immediate habit, on two sources of linguistic supply: the current vulgate corresponding to his level of literacy, and a private thesaurus. The latter is inextricably a part of his subconscious, of his memories so far as they may be verbalized, and of the singular, irreducibly specific ensemble of his somatic and psychological identity. (ibid.: 47)

This uniqueness of the individual also includes in it the ‘element of privacy’ in language which is also crucial to understand. Steiner further explains that “...we speak to communicate. But also to conceal, to leave unspoken” (p.47-8), and stresses that a study of translation is a study of language and speech “...would be an immensely profitable but also reductive, partially narrowing evolutionary selection from a wider spectrum of semiotic possibilities. Once it was ‘chosen’ translation became inevitable” (p. 50).

Gadamer (cited in Chau) indicates that:

The understanding of a text has not begun at all as long as the text remains mute. But a text can begin to speak .... When it does begin to speak, however, it does not simply speak its word, always the same, in lifeless rigidity, but gives ever new answers to the person who questions it and poses ever new questions to him who answers it. To understand a text is to come to understand oneself in a kind of dialogue. This contention is confirmed by the fact that the concrete dealing with a text yields understanding only when what is said in the text begins to find expression in the interpreter’s own language. (1979: 57)

Gadamer explains further when he describes:

All understanding takes place in historical time. Being finite, our present is a vital extension of the past. Instead of a repetition or duplication of a past intention, understanding is a mediation of past meaning into the present situation. (cited in Chau 1984: 151)

Translators are, in a sense, free from the anxiety of retrieving the source text author's intention. Nonetheless, his interpretation of the text must always be guided and co-determined by the text. The interpreter's personal involvement is also a crucial characteristics of the hermeneutic interpreter and he participates actively in the reality experience, and as Kelly (1979, quoted in Chau: 153-4) claims "to experience something is to change it" and "truth is not an unvarying quality of language. Even setting aside deliberate attempts to lie, there are enough areas of privacy in a person to ensure that full understanding of what we say cannot be guaranteed...".

This method helps the translator to understand further the nature of understanding. It makes him more honest and careful when dealing with a source text. Chau explains:

...the awareness of the historicity of all understanding should evoke in the translator both courage and humility. Humility, because he knows that his understanding of the SLT is relative to his own givenness, and meaning can never be imposed or even transposed onto the consciousness of another; but courage, because his personal creativity under the given historical conditions of human existence is affirmed – he knows that he need not be haunted by the myth of the reading and the translation. (1984: 154)

As for the educator, the personal and hermeneutic experience of interpretation can be induced through broad literacy training, such as those areas as literary criticism,

stylistic study, translation criticism, creative writing and so on. Using stylistic analysis, for instance, one:

...inevitably prompts and deepens the process of interpretation. A dialectic between precise description of the details of linguistic form and less precise intuitions about the meanings of the poem and its parts becomes a 'hermeneutic spiral' and intensifies our awareness and deepens our understanding of the text. (O'Toole 1988: 12)

The students are trained to criticise and recreate texts. The exercises show them insights on ways to interpret texts, and use them as guidelines for their future decisions in translating and interpreting. It is rather less systematic, less immediately demonstrable and less readily digestible compared to other methods.

### **5.1.2 The Cultural Model**

The approach for this model focuses on the meaning of signs in linguistic communication, and defines meaning according to cultural fields and contexts. Cassagrande (1954) stresses that language carries meanings which conveys people's attitudes and values, as well as the experience and values. Thus, translation transfers not the language, but the cultures and therefore, ethnography may be thought of as a form of translation.

William (1976:80, cited in Chau 1984: 131) described culture in three broad categories of usage:

- (i) the independent and abstract noun which describes a general process of intellectual, spiritual and aesthetic development,



- (ii) the independent noun, whether used generally or specifically, which indicates a particular way of life, whether of a people, a period or a group, and
- (iii) the independent and abstract noun which describes the works and practices of intellectual and especially artistic activity (such as music, literature, painting and film).

Translation theorists concentrate on the second category that is associated to the anthropological usage. Nida (1964) lists the major elements of culture as material, social, religious, linguistic and aesthetic features of individual societies.

Language and culture is very much interconnected with one another. As Despatie (1967, in Chau) emphasises that in order to be able to translate, one must know the language and acknowledgement of a language includes the cultural aspects of the people. Their customs, their manners of the people of the language spoken and written must also be understood. In a sense, a translator should not just be truly bi-lingual, but also bi-cultural (Ivir 1972, in Chau). The view that language is culture thus translation involves the description and explanation of the worldview of one culture to another.

#### **5.1.2.1 The Ethnographical-Semantic Method**

The ethnographical-semanticists look at translation from anthropological viewpoint, emphasising on deep semantic structures, rather than the ‘superficial, arbitrary, and language bound’ parts of speech that grammarians stress on. They strongly believed that language is culture-bound and devised an ‘objective’ means to demonstrate the limitations of translation.

This method is useful to train students of translation who have already mastered their working languages. The educators focus the training on pointing out the crucial contrast of the cultures of the languages, to sensitise the students to the culture-bound elements in each lexical item of a language and cultivate the awareness of cultural gaps. Nida (1971, in Chau) gives an example of a description of hell as ‘a place where the fire never goes out’, but instead of having a negative impact on the people in West Africa, it is perceived as a brilliant place to go, which emphasises the importance of background knowledge of a communication.

One summary defining the variations in cultural meaning is described by Reyburn (1969) (cited in Chau: 135):

1. Different cultures often assign very different meanings to the same forms and activities.
2. Different cultures assign similar meanings to very different forms and activities.
3. There are some activities whose communicative intent in the SL culture is different from that understood in the TL culture.

The differences of many other aspects of language can cause varying degrees of seriousness to translators such as: the ecological, political, social, as well as the gaps in philosophical, ethical and religious concepts. Based on these aspects, examples of cultural contrast are abundant. It is not hard to understand the difficulty of translating/interpreting, as it is part of intercultural communication, as Sapir illustrates (1956: 69, in Chau 1984: 136):

No two languages are ever sufficiently similar to be considered as representing the same social reality. The worlds in which different societies live are distinct worlds, not merely the same world with different labels attached.

Taking such view, however, will mean translation to be an impossible task for translators/interpreters. The ethnographical-semanticists take this as a starting point, considering translation as necessary evil. Meaning is assessed through individual lexicons and techniques such as chain analysis, hierarchical analysis, and, the most popular, componential analysis, which is proposed by Jakobson and Lotz and applied to translation by Nida. This helps translators in gaining insights into the distinctive features that underlie the contrasts between equivalent terms in two languages, in order to discover unsuspected features or distinctions in meaning, and in revealing the functioning of a system in its simplest term.

There are problems in this method as it cannot guarantee transferability. Some words cannot be translated out of context without making more or less arbitrary choices. Examples of this are the impossibility to translate 'snow' into Eskimo and 'sand' into aboriginal languages of Australia because there are no single, general terms for them. It requires co-text or context to be taken into account, which is a distinct feature of the Interpretative Model. As Steiner (1998: 19) claims:

Different civilizations, different epochs do not necessarily produce the same 'speech mass'; certain cultures speak less than others; some modes of sensibility prize taciturnity and elision, others reward prolixity and semantic ornamentation... the divisions between what we say to ourselves and what we communicate to others have not been the same in all cultures or stages of linguistic development.



Ethnographic-semanticists adopt a more philosophical orientation and an open-ended approach to translation and the strategies taken, based basically on implied logic to bridge the cultural gap and thus, be left to individual translators for their skill, intuition, and conviction.

#### **5.1.2.2 The Dynamic Equivalence Method**

The Dynamic Equivalence Method takes a far more pragmatic and optimistic orientation and focuses on the needs of immediate situations of translation and interpreting. It is also seen as the more modern and clearly defined than the free translation notion and brings the author closer to the reader, as opposed to the notion of foreignization. The idea is based on the belief that translation should focus on the target language reader; therefore, the effect of the source language text should be the same as the target language one (Newmark 1981). The translation:

...is considered to be no more than one specific manifestation of the SLT for an audience in a different but specific spatio-temporal background. Relieved from the burden of total equivalence, the translator's task becomes more realistic, as its goal is more clearly defined. (in Chau 1984: 139)

As the focus of this method is on the reader, the message is the most important element. Nida (1964: 160) emphasises that the translation of the Bible should read perfectly natural as if it was an original text, so the culture-specific concepts of the source text will have to be substituted by target-culture concepts.

A translation of dynamic equivalence aims at complete naturalness of expression, and tries to relate the receptor to modes of behavior relevant within the context of his own culture; it does not insist that he understand the cultural patterns of the source-language context in order to

comprehend the message. Of course, there are varying degrees of such dynamic-equivalence translations. (Nida 1964: 159)

Hence, readers of the translation of a religious text will get the same religious effect as the original, and the reader of the translation of an instructional text will be able to follow the instruction as the original. The aim is for ‘the closest natural equivalent’. As Nida (ibid.: 166) explains it, the term ‘equivalent’ points towards the source text, whilst the term ‘natural’ points towards the target language, and finally the term ‘closest’ binds the two together, resulting in the highest degree of approximation. Kussmaul describes Nida’s concept of dynamic equivalence as a concept that may be defined “within the scenes and frames model as *difference of frames but similarity of scenes*” (1995: 67). The linguistic frames refer to examples such as ‘bread’ becomes ‘fish’ in “Give us our daily bread” which is translated into Eskimo as “Give us our daily fish”. The mental scenes remain the same because both ‘bread’ and ‘fish’ evoke the scene ‘basic type of food’.

There is also a problem posed in the techniques adopted in this model, one such example, which is also the key element of Dynamic Equivalent operation, is transposition. The cultural transposition, which is the replacement of one cultural element by another to achieve similar effect, can sometimes create problems, as Adams (1973: 7; cited in Chau 1984: 141) illustrates:

Translators of the Bible into Eskimo tell us with understandable pleasure that, in casting about an equivalent to ‘lamb of God’, they find a very successful rendering in the phrase ‘seal’ of God’. It is a triumph, no doubt about it. But how then does one translate ‘The Lord is my shepherd’?

Another example of the translation of 'holy kiss' in Romans, which is replaced by a hearty handshake, can result in repercussions when the translation is seen as a whole.

This model also takes other aspects of communication as in sociolinguistics and grammatical ones. The application of this principle gives rise to new translations of old texts, and some involves transformation that is dramatic. Stories such as the ones from the Bible are retold in various ways, in order to apply the original message to their own cultural situation, resulting in 'transculturating'.

There are two types of Dynamic-Equivalent translation; one is cognitive content and the other is emotive. If the focus of the translation is on the former, the degree of transposition is justified depending on the importance of the time-space setting. The attention paid on close verbal correspondence is less when translating texts that contain ethical maxims of universal application. If the focus is to achieve emotive receptor response, the translator is free to employ all kinds of devices to achieve similar objective. Above all, the translation of texts, according to this model, depends on the nature of the original text and the type of audience the translation is prepared for.

### **5.1.3 The Grammatical Model**

This microlinguistic based approach to translation training regards translation as mere language operation, and it is frequently associated with Foreign Language Teaching. The unique feature of this model in translation is the heavy reliance on grammatical transfer; hence contrastive grammar becomes the only means of translation training. The underlying attitude is that language is seen as an objective code which structure is demonstrable, thus, language is a means purely informational and object



oriented. The assumption is that language is grammar so translation is only a mechanical substitution of lexicon and conversion of syntax. Other dimensions, which are the basis of the other two models, such as the anthropological-semantic dimension, and the personal and mentalistic dimensions, are denied and ignored, making it rigid, anti-mentalistic and empirical.

There is no consideration for the aim, in translation. The task involved is literal in nature and a symbol-to-symbol transformation is adopted. When facing with linguistic signs, a translator adopting this approach treats them as a one-to-one, unidimensional matching of codes. Thus, one sign from a language is replaced by another sign in another language. With the assumption that all languages supposedly share a 'common fund of information to be transferred' (Kelly 1979: 38, cited in Chau: 122).

Two common methods that apply to this model are the Traditional Grammar Method; and the Formal Linguistic Method.

#### **5.1.3.1 The Traditional Grammar Method**

The Traditional Grammar Method is an adaptation of Foreign Language Teaching Method; hence, a direct application of 'traditional grammar, which is based on a theory of language most popular between the mid 19<sup>th</sup> to the mid 20<sup>th</sup> century. This theory claims that universality of the form of thought and knowledge, based on assumption that all humans have the same way of thinking about the universe, such as about time and space. Thus, this notion of grammar sees how the universal ideas were classified in any given language. So each language has a model grammar, and the

meanings in the language correspond to those forms and categories (Despatie: 1967:26-27).

This method is prescriptive, as it accepts the universality of such model grammar. In relation to translation, it is a search for the correct target language equivalent lexicon or sentence via grammar.

Chau (1984: 124) gives an example of a table of contents of a book used as a textbook in Chinese University of Hong Kong, P. Sun and S. Fung's Principles of Translation: English to Chinese in 1975 (third impression 1976) which reveals:

- Chapter 1. Common Nouns
  - 2. Proper Nouns
  - 3. Personal Pronouns
  - 4. Relatives and Interrogatives
  - 5. Indefinites
  - 6. Articles, Demonstratives, Numerals
  - 7. Modifiers
  - 8. Tenses
  - 9. Passives and Participles
  - 10. Conjunctions
  - 11. Prepositions
  - 12. Idioms
  - 13. Meaning, Tone and Such Matters
  - 14. Footnotes
  - 15. Reference Books

It clearly illustrates the conscious effort placed on the study of translation with application of rigid structural grammar. The Preface of the book explains the rationale, which is translated by Chau (1984):

One cannot translate from English to Chinese if one's understanding of the English language is inadequate. It is because of this that we discuss the parts of speech of English chapter by chapter, paying particular attention to the areas where problems may arise when translating...

One of the most common mistakes in English-Chinese translation is the production of Anglicized Chinese which is awkward if not ungrammatical. This is the result of the translator's ignorance of the differences between Chinese and English grammars. Maybe he is aware of such differences, but fails to break away from the bondage of grammar when translating. This is a mistake most easily made. Many an experienced translator falls into such a trap.

The emergence of new theories; which take into account other aspects of language such as the features in Cultural and Interpretative Models, shows the pitfalls of grammatical non-correspondence across languages. Nevertheless, this method of translation training never dies as it fulfils the need in the training process, especially so for students with little experience in translating, as well as those whose command of the second language is inadequate.

#### **5.1.3.2 The Formal Linguistic Method**

This method follows an equally 'static' approach as Traditional Grammar theories, with the preoccupation with grammar. However, it is not bound by the language-specific modes of description as in the parts of speech; instead it is based on a



structural analysis of phonology, morphology, and syntax of a language. It focuses attention on the message in both form and content.

One example that represents this method is seen in Catford's A Linguistic Theory of Translation: An Essay in Applied Linguistics which table of contents include:

1. General Linguistic Theory
2. Translation: Definition and General Types
3. Translation Equivalence
4. Formal Correspondence
5. Meaning and Total Translation
6. Transference
7. Conditions of Translation Equivalence
8. Phonological Translation
9. Graphological Translation
10. Transliteration
11. Grammatical and Lexical Translation
12. Translation Shifts
13. Language Varieties in Translation
14. The Limits of Translatability

Catford's rationale for such choice appears in his Preface:

Since translation has to do with language, the analysis and description of translation processes must make considerable use of categories set up for the description of languages. It must, in other words, draw upon a theory of language ... a general linguistic theory. (1965)

This method, nonetheless, extends its analysis from formal linguistic approach to semantics and stylistics, particularly in the areas of non-logic and descriptive respectively, thus bringing it closer to the Cultural and Interpretative Models.

## **5.2 Text Analysis Based on the Three Pedagogical Models of Translation**

The three Models explained above have all different ways in analysing text(s). The first two sample sentences and some of the illustrations on how each method under each of the three models approaches these sentences are adopted from Chau (1984); however, they are elaborated in further detail, particularly in relation to Malay translation. The sentences under analysis in the translations are:

1. This is a red rose.
2. She is my cousin.
3. His heart is yellow.

### **5.2.1 The Interpretative Model Approach**

The Interpretative Model takes the contextual and existential approach to language and language is seen as an interpersonal and personal means of communication. The translator adopting this approach employs an intertextual operation and attempts at substituting a text with similar communicative value as far as possible. The unit of evaluation is at text and discourse level and the main aim is to become a good interpreter. The methods of training in this model are based on the theories of text-linguistics, stylistics, textual, literary and translation criticisms, and philosophy of language.

The Text analyst translator takes a holistic view of translating and interpreting texts and s/he asks her/himself, 'How do I reconstruct the meaning of the source text, and convey it to this audience now?' He will not translate unless the context where the text appears is understood. The concept of intertextuality is high in his priority as he finds out the type of text or genre it belongs to and if there is any other resemblance to other type(s) of text. The audience, the purpose of the translation, the tone, the social context in which the communication takes place, the semiotics of any features within the text, and the clues that can be crucial to translation are all part of the considerations taken seriously by the translator and interpreter taking this approach.

The possible translations based on this approach could be:

1. a) Ini adalah ros merah. (simple statement/description)

*This is red rose.*

- 
- b) Sekuntum mawar merah untuk mu. (romantic gesture)

*A red rose for you.*

- 
- 
- c) Bunga ros ini merah. (attitudinal emphasis)

*This rose is red.*

2. a) Gadis itu ialah sepupu saya. (simple statement - formal)

*The girl is my cousin.*

- 
- b) Dia sepupuku. (simple statement – informal)

*S/he is my cousin.*

- 
- 
- c) Dia memang sepupu saya. (tone emphasis – to stress truth)

*She is my cousin.*



d) Dia itu sepupu aku. (emphasis – to brag)

*She is my cousin.*

3. a) Hatinya berwarna kuning. (simple statement – i.e. medical report)

*His heart is yellow in colour.*

- b) Hatinya hati seorang pengecut. (express anger)

*His heart is a heart of a coward man.*

- c) Hatinya persis seorang pengecut (poetic)

*His heart is like a coward.*

There are various other possibilities as the list of probable contexts is endless, unless the actual context is known; the examples can go on. Samples of each sentence above, vary from a simple statement (which can also range along the continuum of extremely formal to informal), tonal emphasis, variety of genre (romantic, poetic, etc), and to sentence that express some sort of attitudinal stance.

In another example, taking an illustration in Kussmaul (1995) (and is described further later in section 5.3.3), the use of the word ‘bloody’ can be analysed at various angles. The first meaning given in the DCE-entry, *BrE, infml, not polite*, refers to the situation in which the word is used. It describes the national origin of the speaker, as it is typically British usage. It informs the degree of intimacy and possibly also the status relationship between the speaker and listener, since the term is used when there is a certain degree of closeness and also used where the social and the conventionalised form of politeness are not obligatory due to the social equity between the speaker and listener. These are some of the considerations taken by translators taking the Text Linguistic approach.

A translator adopting hermeneutic approach to translation, on the other hand, asks himself 'How do I sympathise with the author and co-create new existence through language?' as his duty to the source text is to achieve a co-subjective reading. He relies on his understanding of what is said and highlights the significant features in it on the occasion. The translator chooses his words each time the occasion arises, every one is unique and every one is like a dialogue with the source text as "...each reading, each translation differs, each is undertaken from a distinctive angle of vision" (Steiner 1998: 30). The only tool is understanding.

The probable translation based on the hermeneutic approach is harder to predict as it could be any variety which could be any of the samples illustrated in the other approaches and many more, depending on the 'interpretation' of the translator involved. Nevertheless, I had the chance to observe a discussion among Malaysian translators of a term that is relatively new, which is 'house husband'. Historically, it is a lexical item that did not exist until recently although there might be the existence of households where the wives are the breadwinners and the husbands are the ones staying at home doing the so-called wife's job. What I find interesting is the development of such simple term. Husbands with this type of 'career' might be termed as 'unemployed' or just plain 'lazy', etc. When the feminist movement became active and accepted, the duty of a housewife is suddenly made to be the most important job in the world that has increased in complexity and importance, which consists of various skills such as culinary, management, technical/engineering, etc. Also due to the movement, more and more women enter the workforce and in some cases, the best choice (if not the only choice) to ensure smooth running of a household require husbands to stay at home to 'manage' the house, thus reversing the traditional roles of husband and wife. As 'househusband' is an

excepted term in English, this group of Malay translators was finding the most appropriate term for it and a few were suggested:

1. wira rumahtangga – house hero
2. seri rumahtangga – house ‘charmer’
3. raja rumahtangga – house king, as opposed to ‘suri rumahtangga’ (house queen)  
which is a common term used for housewife.
4. pengurus rumahtangga - household manager
5. jurutera domestik - domestic engineer
6. orang rumah – house person

All the terms have varying implications. One translator summarised the connotations that each term carries: term 1, is simply too heroic; term 2 is too feminine for a man in Malaysian context as ‘seri’ usually applies to the female gender; term 3 is too tyrannical as many would like to think that a household is a democratic domain; term 4 and 5 are too corporate sounding; which leaves ‘orang rumah’ which is a term that has already been accepted by housewives even before the existence of the feminist movement. It is a term that is non-gender specific, “it fits the bill of someone staying at home”, and a term that will not be an issue in the feminist era. This type of development is part of Steiner’s description of ‘historical passage’. What is in the past is perceived differently now, and what is decided and accepted now may have a different interpretation in the future. Therefore the translators dealing with this type of term, in the future, may have a different sort of questions in explaining matters as such. Steiner asserts that:

As every generation retranslates the classics, out of a vital compulsion for immediacy and precise echo, so every generation uses language to build its own resonant past. (1998: 30)



In another example, taking the term ‘bloody fool’ again, a hermeneutic analysts might consider the historical aspect of the use of such utterance. A similar term in the sixteenth century might be ‘prating knave’, and ‘bloody fool’ is a common term used in the twentieth century, and the degree of seriousness of the use as popular expletive might slowly reduce or even increase, or yet replaced by other common counterpart. Thus, the translation of such word also changes according to the time dimension, proving the constant change of interpretative aspect of this approach.

### **5.2.2 The Cultural Model Approach**

This model takes into account the semantic and ethnic aspects of language. It assumes that language is a cultural manifestation and the nature of translation is an intercultural operation. The role of translator is to substitute the meaning in the target language culture as far as possible. Similar to the grammatical model, the unit of examination is at lexicon and sentence level and the primary aim of the training is to become a true bilingual. As for the main method is to familiarise students to cultural orientation and also semantics.

The Ethnographical semanticist would ask ‘How can I express this in the world of the target language reader, so that cultural gaps are bridged as far as possible?’. This approach is particularly sensitive to the cultural elements and thus, the items ‘rose’, ‘cousin’, the colour ‘red’ and ‘yellow’. These words are analysed to assess rationally the cultural significance. The colour terms might have different implications in the target language, the blood relation has to be ascertained, and the value of the flower has to be

identified, according to the cultural elements. It is considered irresponsible to merely go for the first equivalent terms.

The possible translations following this method are:

1. Ini sekuntum ros merah.
2. Gadis itu sepupuku.
3. Hatinya adalah hati lelaki pengecut.

In sentence 1, the use of ‘sekuntum’ a word that, if described simply, is an adjective normally used to describe a flower. Semantically, it gives the connotation of love as a red rose is most often associated to and the use of ‘sekuntum’ has a romantic value, therefore, enhances this semantic concept. Sentence 2, uses the word ‘gadis’ (young girl) and ‘sepupuku’. The word ‘gadis’ implies purity and a term that is much favoured when describing a close blood relative in Malaysian culture. Another version for an older cousin could be ‘wanita’ (lady) which is a more respectable term applied to a woman, compared to ‘perempuan’ which is a generic term. As for the use of ‘sepupuku’ (my cousin) as ‘opposed to ‘sepupu saya’. The use of ‘ku’ (my) attached to ‘sepupu’ shows a closer kinship, in comparison to the use of ‘saya’, which also means ‘my’, but has a higher level of formality.

The third translation of the third sentence translate the semantic meaning of the colour ‘yellow’ in the original context, instead of taking the first equivalent term for the word. If that is the case, the actual meaning will not be achieved, as the colour ‘yellow’ can refer to the royal colour in the Malaysian setting (it was, at one period of time, a colour exclusively used by the royalties, and commoners were strictly prohibited to use

it in any condition and severely punished if caught doing so). The colour also has another connotative meaning as in the use of the term in describing the western influence, as in ‘budaya kuning’ (whose literal translation is ‘yellow culture’).

The Dynamic Equivalence approach has a slight difference in approach. The question the translator asks is ‘How should I express this message in the target language, so that my readers would react in the same way as the source language readers do?’. He also considers the purpose of the target text carefully and chooses a strategy which can lead to the closest dynamic equivalent effects, although it might be according to the translator’s own concept. This approach could mean that what results is a direct semantic translation (with or without footnote) which is a source language biased rendering. Alternatively, it could involve drastic cultural transposition, by substituting an object in the original text with another object that is considered to embody the most proximate idea (emotive response rendering). In addition, the term might possibly be replaced with other denotationally dissimilar terms. This method shares some of the features in the Interpretative model as it is sensitive to the context.

The possible translations based on this method are:

1. Ini sekuntum mawar merah.
2. Dia sepupuku.
3. Hatinya persis lelaki pengecut.

The significance difference in sentence 1 is the replacement of the word ‘rose’ to ‘mawar’ which is a type of rose that is local to a Malaysian. This term is used normally



in describing an enamoured lady or a flower that would symbolise a love for a woman. The symbolism is similar to the 'red rose' in the original.

The second sentence is translated slightly differently than previously done as it does not consider the gender value of either the subject 'she' or 'cousin'; instead what is rendered is the directness of the reference 'she' as if the sentence is spoken to and not describing to the reader. The gender is considered understood in the context. As explained in the Ethnographical-Semantic approach, the use of 'ku' (my) attached to 'sepupu' connotes close relationship.

As for the last sentence, the sentence is constructed in a way that it gives a higher emotive response on the reader, compared to the previous translations. The use of the word 'persis' (like/comparable to) makes the gap between the subject 'hatinya' (his heart) to the description 'lelaki pengecut' (coward man) much closer, compared to a longer description used in previous translation.

### **5.2.3 The Grammar Model Approach**

The Grammatical approach is empirical and anti-mentalistic as the underlying assumption is that language is a grammatical code for communication and the role of the translator is to substitute the code into the target text and to achieve a standard reading. The unit of examination is lexicon or sentence out of co-text or context. The prime goal in the training is to produce true bilingual and the main methods include contrastive grammar, the techniques of translation and lexicon acquisition.

The question that the translator ask of themselves is ‘How are these sentences expressed in the target language?’ However, the two methods under this model achieve the answers through different means.

An educator taking the Traditional Grammar approach would analyze the parts of speech of each word in the sentences given. S/he would then elaborate on the present tense of the verb 'to be' in all the sentences and the function of the pronoun ‘she’ and the pronoun showing belonging ‘his’, which functions as an adjective for the word ‘heart’. The equivalents of all the items in the target language with preferably the same parts of speech are shown. Items like the colour ‘red’ and ‘yellow’ are similarly rendered as adjectives in the target language. If the original meaning cannot be produced in the word-for-word rendering, techniques on how to translate using, for instance, omission and transposition can be utilised.

The possible translations into Malay, based on this method are:

1. Ini adalah ros merah.
2. Dia ialah sepupu saya.
3. Hatinya kuning.

All the parts of speech in the translation are similar to the target text. The pronoun ‘she’ in the second sentence loses the gender element when translated into Malay since both ‘dia’ and ‘sepupu’ refer to either gender. As for the third sentence, ‘his’ implies a male gender which is lost as the translation simply renders ‘Hatinya’ (his/her heart). The present tense verb to be in the original, is somehow rendered similarly, not so much in

an actual use of any particular chosen verb in the translation, but more because the sentences are basically in the form of statement of fact.

In another example, Kussmaul (1995) illustrates a translation of the term ‘bloody’ into German. The translator rendered the word by replacing it with *blutig* which if the original meaning is ‘covered with blood’, the translation is correct. The actual context is, however, as described in the *Dictionary of Contemporary English* (DCE), cited in Kussmaul (1995: 56), is:

Esp. BrE infml, not polite 1 (used for giving force to an expression or judgement): *Don't be such a bloody fool! / It's bloody marvelous! / Bloody hell!* 2 (used as an almost meaningless addition to angry speech): *I got my bloody foot caught in the bloody chair, didn't I? / "Will you lend me L10?" "Not bloody likely!" (=certainly not!)*

It is highly likely that a translator adopting the traditional grammar approach to use the literal meaning of ‘covered with blood, as the term is an adjective, therefore the translation should also take the form of an adjective in the target language. The Formal linguist, on the other hand, would possibly look at the semantic principle and arrive to a different conclusion, thus different rendering.

As for the sample sentences given earlier, the Formal Linguistic educator would compare the different systems of deitics in the two languages and the singularity in ‘rose’ which is an unmarked form in English. He, then, compare the pronoun system of both languages, and also the inevitable information lost or gained when substituting a functional equivalent in the target language, as in the case of ‘is’ for tense and number, and ‘she’ for gender, person and number. Other attempt is to explain the semantic



principle for instance the meaning of the colour ‘red’ and ‘yellow’. This, in a way, brings this method over to the domain of the Cultural Model. If the stylistic ambiguity beyond register is studied, he has gone over to the Interpretative Model.

The possible translations adopting this method are:

1. Ini adalah ros merah.
2. Dia ialah sepupu perempuan saya.
3. Hatinya adalah hati seorang pengecut.

The parts of speech of sentence 2 are rendered as close as possible to the original. The addition of ‘perempuan’ (female) to the word ‘sepupu’ (cousin) compensates the loss in the use of pronoun ‘dia’ (s/he) which has no gender value in Malay. Another way of translating this sentence is to place the label ‘perempuan’ which also functions as adjective in the given translation, at the subject position as in: *Perempuan itu ialah sepupu saya* (The girl is my cousin). This will produce a slightly different impact as the implication of using a pronoun ‘she’ and ‘the girl’ may slightly differ and could also be a stylistic feature which is a feature in the Interpretative Model. The third sentence, is an example, where the translator has gone over to cultural domain, where the colour ‘yellow’ is not simply rendered as ‘kuning’ but as ‘hati seorang pengecut’ (a coward’s heart) an approach taking into account the semantic principle. The educator might point out the information loss in the translation as the gender of the subject is lost and might be retrieved by adding the word ‘lelaki’ (man) as in: *Hatinya adalah hati seorang lelaki pengecut* (His heart is a coward man’s heart). This sentence can also be analysed under the stylistic heading as the sentence in the translation has actually ‘restyled’ the original structure to suit the meaning.

### 5.3 Pedagogical Issues in Translation and Interpreting

Translator and interpreter training is a varied activity that not only bases itself on mere teaching of translation and interpreting, but also used as a technique in language teaching. Issues debating on the training of translators and interpreters have been intensely discussed pertaining to all sorts or areas as basic as the general requirement of students entering into the field, to the complexity of the teaching method itself. Hatim (2001; 163) lists a host of questions usually raised with respect to translator and interpreter training:

- Are translators or interpreters born or made?
- Is a theoretical input desirable?
- When is training most optimal (e.g. undergraduate or postgraduate), and in which department (linguistics, literature, other)?
- What do we ultimately want to achieve (academic, vocational or professional competence)?
- Should training be specialised or generalist?
- What criteria to use in the selection, grading and presentation of materials?
- How much language teaching or interpreting should there be on a translator or interpreter training course?
- What requirements do we make of candidates (aptitude, previous experience)?
- What qualifications should we require of teachers of translation?
- What should be tested and how should it be tested?

Most of the issues raised in this list of questions are dealt with in this chapter directly and/or indirectly. It should be noted that a lot more emphasis is placed on interpreting

and its training in this chapter. The rationale for this is that most of the aspects of teaching translation is applicable to interpreting, or at least form the basis for interpreter training, i.e. understanding the features of texts, etc. It is believed that additional notes are needed for the interpreting field, as some of the skills involved are not touched when discussing translation *per se*.

### **5.3.1 Is the Optimal Training is at Undergraduate or Postgraduate Level?**

There are many issues concerning the training of translators and interpreters. One prominent issue often debated, particularly emphasised in the training of interpreters, is whether it should only be taught at postgraduate level. Steadman for example claims that “a postgraduate diploma is generally regarded as a necessary qualifications for professional employment in interpreting and translating.” (quoted in Griffith 1987: 34). Not many academic institutions world-wide offer interpreting courses at undergraduate level due to the nature of the course that requires a lot of background knowledge and experience in a variety of fields. Individuals must also be mentally and physically ready to undergo the tasks presented to them in the training which, more often than not, are exhausting and stressful.

Marsh (1987: 23-4) explains that the undergraduate courses at the University of Salford teach translation for two reasons: firstly, to teach language, thus translation is used as a means; and secondly, to teach students translation with a view to them becoming translators, therefore, translation is also an end in itself.

A well-established Translation and Interpretation institute in the USA, namely Monterey Institute of International Studies, lays out quite stringent guidelines in preparing to become a student of translation and interpretation. These ‘tips’ for



incoming interpreting students are given in information letters prior to their entrance to the institute. The list given is:

1. Read extensively, especially in your non-native language(s).
2. Watch the TV news and listen to radio news in all working languages.
3. Strengthen your general knowledge of economics, history, the law, international politics, and scientific concepts and principles, (in that order)
4. Live in a country that speaks your non-native language: A stay of at least six months to a year is recommended.
5. Fine tune your writing and research skills.
6. Improve your public speaking skills.
7. Hone your analytical skills.
8. Become computer savvy.
9. Learn how to take care of yourself - eat sensibly, exercise regularly, and get sufficient sleep.
10. Be prepared for the long haul.

The guidelines are meant to prepare the individuals interested in this field at least a year prior to the training process in the institution. It is apparent from the list that they need to be very well-disciplined, hardworking, experienced, fit and most importantly already competent in their working languages, which brings to the issue of whether translation and interpreter training should include language training (further explained in section 5.4.3). One can surmise from the list that item 1 should be done as regularly as is possible and the materials should be of various fields and levels. Thus, one does not only learn the language, but also the way texts are structured, opinions are presented, styles of different people when conveying their messages, intentions, and so on. Item 2

requires not mere listening skill. Various other skills such as the understanding of dialects, views of particular individual, society or country in general, apart from the obvious needs to keep abreast on current issues. Item 3 is needed to add to the knowledge on current issues, as well as the historical elements, as all these fields are of important aspects that are discussed world wide. Item 4 obviously helps the translator and interpreter in experiencing and understanding of different culture, the life of its people, etc. Items 5 to 8 are basically to sharpen the skills needed to be better translator and/or interpreter. Item 9, although seemingly trivial, is actually among the basic necessities. They are habits required of a good translator and interpreter. Finally, the last item warns of the future at hand for apprentice translators and interpreters.

The job of interpreters should never be taken lightly as misinterpretation could lead to embarrassing or disastrous consequences, affecting even the life or reputation of innocent victims. Thus, absolute maturity and commitment are required which is why many argue that the course should be offered at postgraduate level.

In 1959, A school policy was discussed at several AIIC General Assemblies, and criteria were adopted. The first one being that the training should start at post-graduate level; therefore, applicants should have 3 or 4 years of university training before entering a course for interpreters (Seleskovitch 1999: 58).

Another example of an established and well-known institution in the United Kingdom is the Polytechnic of Central London (now known as Westminster University). It offers a six-month course with rigorous training that is as close to the real scenario as possible. The reason for a short-term course is that it should be kept quite separate from the teaching of languages or from the training of translators. The

candidates selected are very small in number, never exceeding 30 in any given year. They are also graduates from all sorts of subjects or mature students who have acquired a real knowledge and understanding of the languages required. They may or may not have a language degree. The school also does not believe that students with previous undergraduate level training in translation or interpreting are especially well qualified as bad habits acquired makes teaching and learning more difficult (Longley, 1978:49). It is obvious that only candidates who are very experienced and fluent in the required languages will be accepted. On the contrary, Keiser (1978:13) asserts that experience has shown repeatedly that certain maturity and a certain level of previous training are desirable if not necessary in training and learning interpreting. It requires the candidate, first and foremost, to understand in order to interpret. In understanding, the interpreter must be able to place himself at the intellectual level of the speaker s/he is to interpret. More often than not, these speakers will be scientists, university-trained people. The translator and interpreter, thus, have to have the same frame of mind and master the same intellectual discipline. Secondly, once the original message has been understood, it should never be rendered in another language by mere word-by-word translation, but in its whole essence- the contents, shades and emotions.

Nevertheless, it is not impossible to conduct the programme at undergraduate level, provided the course is properly planned and administered. Universities in the United Kingdom such as Heriot-Watt [the degree leads to MA (Hons.)], Surrey, Salford, Bradford, Aston, and NIHE Dublin offer four-year degree courses, which in some include a year abroad programme. This programme, however, is most often optional as many of the candidates come from countries from various language and cultural background, thus, their stay in the English speaking country to study at these universities already contribute to their exposure to the English world.



Another point to be made is that knowing how extremely demanding the (pre)requisites for learning interpreting are one should understand the amount of responsibilities one must shoulder. Keiser (1978: 14) points out, with regard to this matter, that “it is all a matter of how much one wants to invest in such training, of how long one can keep a student on a school bench, of how big a percentage of failures one is willing to accept” . This fact should be taken into great consideration as not all translators or even true bilinguals can become interpreters. The Continuing Education Division of Vancouver Community College offers a one-year part-time study programme leading to a certificate. The entry examination requires the applicants to prove their full functional bilingualism in English and another language.

As Seleskovitch (1999:61) points out:

Given the rather low social standing of interpretation, it is hardly to be expected that highly gifted, bilingual if not trilingual young people endowed with vast culture would chose interpreting as a vocation when more prestigious professions are within their reach. It is therefore more realistic to determine the length of training in accordance with the average level of graduate students and, based on experience, to recognize that several years of training may be necessary in view of the degree of proficiency to be achieved and of the fierce competition on the market.

Thus, the length of training depends on the student’s level at the start, the type and nature of the course taught and the expected result.

### **5.3.2 Language Teaching vs. Translation Teaching**

Many institutions include high level of language competency as part of the requirement in applying to take up translator and/or interpreter training, underlining the notion that translation and interpreter training is mainly focussed on sharpening the skill

or translation proper. But it is also inevitable, for the reasons of practicality, socially and politically, to disregard such ruling in many settings. One such example is illustrated by Pym (1992: 281) cited in Hatim, who argues that:

The power structures...are such that translation is and will continue to be used as a way of learning foreign languages, [and, to insist on] a perfect command of foreign languages before learning about translation ... would mean teaching translation to virtually empty classes. (2001: 168)

Pym views language and translation teaching are both seen to work together, not separately and links it to translation error. It is useful to distinguish between translation and non-translation error in order to understand the concept of translation competence. Pym proposes that translation error is non-binary, and non-binarism is an answer taken up against a choice of at least one further possible choice of either right or wrong answers. Binarism, on the other hand, is when there is only a right or wrong answer. This concept of binary and non-binariness is common in both language and translation teaching. Although all translation error is non-binary, it does not mean that all non-binary error is translational. Pym stresses that both type of teachings have to deal with binary and non-binary errors and the task of the teachers is how to proceed with the correction and aim at eliminating binary errors totally, and improve students' language or translation knowledge.

This concept of non-binary approach is discussed further in the evaluation and error section (5.4.6).

### **5.3.3 Directionality of Translation**

There has been many debates surrounding the matter of the directionality of the translation and interpreting. The general assumption is that to ensure the highest level of accuracy, one should translate or interpret into one's mother tongue. Newmark (1988: 3, quoted in Hatim 2001: 164) stresses that "translating into the language of habitual use is the only way you can translate naturally and accurately and with maximum effectiveness". Nonetheless, there is also the argument saying that there is high demand for translating from and into minor languages. From his report as external examiner for the School of Languages and Translation, Universiti Sains Malaysia, Bell (1996) claims that these organisations "stressed the need for graduates they employ to have good communicative skills in whatever language(s) they are using". Further in his report claims that:

The languages required tend now not to be the obvious English-Malay (80% of the 250 registered translators offer this) but Malay-English and other languages of South-east Asia; Vietnamese, Thai, Phillipino. On a wider front, there is, inevitably, a demand for Japanese and Putonghua but also for French and Arabic and, particularly for science and technology, for German. (p.5)

Thus, students with extra foreign language communicative abilities have greater prospects of landing a job closer to their trained skills.

A similar point is stressed in the aim of the programme set up by The European Commission's Joint Interpreting and Conference Service (JICS) and the SOCRATES-ERASMUS Programme which states:

'to meet the demand for highly qualified conference interpreters, particularly in the area of the less widely-used and less-taught languages



and in view of the expansion of the Union' (FU websites 1999) (quoted in Mackintosh 1999: 77)

In another example, McAllister (1992) cited in Hatim (2001: 165) argues that there is a pressing demand for translating minor languages, such as Finnish, into a major one, English, for instance, the main reason being mainly the national pride, as well as for economic survival. The survey conducted there shows that between 69.7% to 91.7% of 18 text types included in the questionnaires sent to translation agencies were translated into a foreign language, as the majority of the Finnish Translators and Interpreters Association did not have Finnish as their mother tongue. Further claim mentions that quite a number of translation done, such as brochures, trade magazines, etc., has no specific type of audience in mind, whether it is the language or the cultural background. The argument here is that the kind of translation by non-native speakers of the target language is more likely to produce texts more accessible in terms of language and cultural content, therefore, an insistence on rendering by native competence of the major language is unnecessary, and perhaps undesirable.

In another study, Ahlsvad (1978) cited in Hatim (ibid.) points out that the translation that is done into the second language may even be preferable because non-native readers find translated text by such translators to be easier and more interesting to read. Furthermore, it is easier to secure local translators with the technical expertise to translate technical issue pertaining to the local industry who are native speakers. What is argued here is that accuracy in technicality is more important than stylistic expression.

Beeby (1996:121), cited in Hatim (2001:166), looks at this issue through cultural dimension. Native translators working into the major languages have the distinct

advantage of understanding the indigenous source culture. Thus the stress on target text competence, both in language and culture, does not place enough emphasis on the similarly important source text understanding of the same aspects, more so when the discourse patterns differ considerably from one culture to the other.

Campbell (1997:56) cited in Hatim (2001:167), argues that what is important in translation is the competence in facility in the target language, particularly at the text and discourse level. When there is a high demand to translate into major foreign languages and the native speakers of these languages constitute the minority in the setting, the problem heightens. It is also observed that the main difficulty in translating into a native language is the comprehension of the source text, and it is usually easier to handle one's first language 's linguistic and textual resources productively. On the other hand, to translate into a foreign language, the main difficulty is in relation to the composition, and there is little, if any, difficulty in coping with the source text.

This point is supported by Dennisenko (1989), cited in Chernov (1999: 50), who argues that an interpretation into the second language is preferable because ease of understanding is preferable to ease of expression, from the point of view of rendering the meaning of the message. As appears in Carroll's adage "Take care of the *sense* and the *sounds* will take care of themselves."

A research in Russia by Chernov (1999: 46) elucidates the nature of conference interpreting in the Soviet Union. The relay mode was the prevailing mode of work at most multilingual conferences. Whenever a speaker used other language except Russian, his/her contribution is translated into Russian by a corresponding booth, and

then relayed into other languages by other booths. This naturally results in an overall loss of information if the pivot booth lost it.

McAlister (1992) cited in Hatim (2001) insists that we are in a situation which demands much more flexibility in the development and delivery of the training programmes and proposes that the training of translators into the foreign language would be based on some forms of needs analysis carefully negotiated with potential employers. The reliance does not fall heavily on matters pertaining business correspondence and technical specifications only, needs such as in the field of administration, tourism, culture and entertainment is also explored as the information usually generates variety and flexibility.

#### **5.3.4 Theoretical Input as a Means to Assist and Improve Translation and Interpreting.**

The question as to whether theoretical input is desirable to the training of translation and interpreting does somehow link to whether translators or interpreters born or made. It is the earlier resistance to theory that was partly a legacy of the interpreters-are-born-not-made school of thought. However, as Herbert (1978:9) quoted in Mackintosh says:

Fortunately a number of excellent schools, particularly in Universities, can now supply them, and it can no longer be said, as was formerly admitted (*sic*), that an interpreter is born, not made. (1999: 67)

Newmark (1991: 49), on the other hand, claims that only in one area which is poetry that a translator is born, not made. This notion is similar to Shelley's claim (1965) (quoted in Bassnett 1998: 58) that says:



It were as wise to cast a violet into a crucible that you might discover the formal principle of its colour and odour, as to seek to transfuse from one language into another the creations of a poet. The plant must spring again from its seed, or it will bear no flower – and this is the burthen of the curse of Babel.

However, Shelley's remark may be understood in two different ways: some may take it as an example of the impossibility of translation; while others, like Bassnett (1998), suggest that it describes the difficulty of the translation process, and the imagery refers to change and new growth (see case study 6 in section 3.2.6).

Kussmaul (1995) provides a case where a chairman of a regional translators' association expressed his total doubt on the usefulness of the knowledge of linguistics and translation theory for translators in a meeting to discuss the state of the market for professional translators. This is not an uncommon belief among translators and the teachers of translation. What they fail to see, however, is that there is a difference between factual knowledge and procedural knowledge which was brought into our notice by Wolfram Wilss some time ago, and recently in 1993. Kussmaul defines the differences:

Factual knowledge, i.e. knowledge of special fields, special terminology and foreign languages, is undoubtedly an essential requirement for translators. But it is not enough. We often come across texts involving experts sharing the same language which are hard to understand, even by other experts, because these texts lack for instance a coherent logical structure or fail to rouse and hold the reader's interest. The people who produced these texts knew what they were writing about, but they did not sufficiently know how to write. In the same way, translators must know *how* to translate. Translation, to put it briefly, is not just an exchange of words and structures, but a communicative process that takes into consideration the reader of the translation within a particular situation within specific culture. (1995: 1)

Wilss (1992: 392) also points out that there was a prediction by an outgoing president of German association of Interpreters and translators (BDÜ) at the annual conference of the BDÜ in Saarbrücken, of a rising demand of qualified translators and interpreters after 1992.

The benefit of learning theoretical concepts to students may not always be directly evident, as Mackintosh (following Gile 1995) indicates:

...the fact that many courses thus equip them with theoretical tools enabling them to identify the probable causes of difficulties, and successes, when engaged in the interpreting process enables students to focus their attention in a more productive manner and, in the longer term, this is likely to result in higher levels of performance overall as awareness of the factors involved grows. (1999: 74)

Moving to the trainers themselves, Longley (1978: 53) comments that “there are some things that only a professional can teach, but at the end of the day’s work in the booth, one is too tired to think a great deal about pedagogical methods”. Furthermore, the number of truly professional translators and interpreters is small and among them, only a few know how to impart their knowledge. Even among qualified teachers themselves, not all of them can teach effectively, which explains why training and seminars are constantly offered to them to ensure better results. The professional interpreters, for instance, although they are the best candidates to teach interpreting skills, cannot guarantee success for the students. As Longley further claims “although there are some things that are best taught by experienced professional interpreters, unless that interpreter also knows how to impart his knowledge, and develop skill and ability in others, his students will become but pale reflections of their teacher” (ibid.). What is best is, perhaps, the professional translators, interpreters and teachers of translation and



interpreting to work hand in hand, both constantly involved in on-going discussions on matters pertaining to the translation and interpreting field, as well as the didactic implications. It is easily achievable now as discussions do not only take place in formal settings like seminars or conferences; more relaxed and casual discussions can also be done through translation websites, where individuals can chat about or discuss with the rest of the members any relevant topics or issues raised.

Newmark points out the importance of the qualifications and qualities of a teacher of translation.

The teacher has to have a strong attractive pervasive personality, embracing the whole classroom or the rows (the nearest rows only) occupied by the students; a voice that carries without hectoring ... a warm manner that invites participation; an open undogmatic tone – we are talking about a subject where there are no absolutes and few certainties, where there are probabilities and approximations, compromises and compensations, rather than laws or rules. (1991: 140)

More and more people involved in the field of translation, particularly the ones directly associated to the training of translators and interpreters are leaning towards the belief that inclusion of theoretical input is critical to producing better translators and interpreters. Among all the theoretical models, significant factors of text in context is becoming increasingly popular as the approach is holistic and encompasses important and practical features such as register variables, pragmatics, semiotics, structure and texture, and so on.

One of the characteristics of a good translator and interpreter is self-awareness which breeds self-confidence. Self-awareness includes the ability to recognise problems. If this ability is lacking, apparently smooth translation processes may result in



blunders (Kussmaul: 1995: 86). A translator or interpreter, without a proper training, might not realise the underlying features which exist in a text, other than the fact the lexical and semantic knowledge is not large enough. This is where text analysis comes into play.

Words as lexical units have potential meaning, and it is through the context that this potential is realised. Kussmaul demonstrates this notion in his example of a translation of the word ‘bustled’ which appears in the text below:

She broke off with a little shudder. It was a relief to Framton when the aunt bustled into the room with a whirl of apologies for being late in making her appearance.

(Elisabeth Schnack, ed. *Englische Gruselgeschichten. Uncanny Stories*. München: dtv 1981: 102-104)

The translation in German used the word ‘stürmen’, which could be back translated into English by ‘rush’. The translator might have looked up the word in the dictionary. She might not have content with the word she found in a bilingual dictionary, so she consulted a monolingual one. The information she found may read as follows:

“bustle (cause to) move quickly and excitedly: Tell him to bustle, hurry. Everyone was bustling about / in and out, appearing to be very busy” (ALD).  
“bustle to be busy, often with much noise: She is bustling about the house” (Dictionary of Contemporary English, DCE).

When the translator chose ‘stürmen’, she preserved semantic features such as ‘noisy’, ‘speedy’ and ‘excited’ which is what Nida (1974: 50), cited in Kussmaul (1995:89) elucidates as, “a faithful reproduction of the bundles of componential features”. The

translator has “unpack” the meaning of words and attempt to find the equivalent at word level in the target language. “Meaning is created by the potential concepts of a word and at the same time by the context of situation in which the word is used and which determines to what extent the potential concepts are being activated in the reader’s mind” (ibid.) The translator should have examined the context. The action of ‘the aunt’ must fit with her general character and nature. From the story, she is portrayed as a middle-aged lady to whom conventions and etiquette seem very important. The visitor was kept waiting either due to her being busy, or more likely, because she thought it was more becoming not to show undue haste. Thus, the associative features of ‘noisy’, ‘speedy’ and ‘excited’ in the word ‘stürmen’ does not fit with the lady’s behaviour at all. More so when there is another feature of the word ‘stürmen’, which implies forcefulness and very high speed.

One might argue that one of the most important factors in translation and more so in interpreting is speed. It is also worthwhile to invest time in teaching students the analytical procedures in translator and interpreter training. The outcome is highly likely to produce translators and interpreters who possess the professional expertise and behaviour they need to take on new responsibilities and fulfil tasks, which add prestige to the profession. The strategies learnt at the training stage may become internalised and automatised by frequent use, and their application will take less and less time, thus the much-concerned speed is achieved.

Nord (1997:74), cited in Bastin (2000: 236), asserts that anything that obstructs the achievement of a particular function for the recipient constitutes a translation error. According to Nord (1994: 65) in Bastin (ibid.: 236-7), if the original linguistic and cultural setting is correctly analysed and a translation brief which defines the intended

function of the target text is given to students, fewer linguistic and translation errors are likely to be made.

Every writer/speaker and translator/interpreter have his/her own style of writing/speaking, Bastin uses the term ‘expression’ and ‘re-expression’ for translation, which is not a linguistic or meaning-based issue. Bastin (ibid.: 232) suggests that teachers should spend part of the training on re-expression as “little effort has been devoted to the way a translator, after having analyzed and understood the meaning of a text, manages to re-express that meaning successfully”. As Deslisle (1988) puts it, quoted in Bastin (ibid.), “[t]he translation of pragmatic texts is an art of re-expression based on writing techniques”.

### **5.3.5 Text Typologies as a Pedagogical Tool**

Bell (1991) stresses:

Without the ability to recognize a text as a sample of a particular form which is itself a token of a particular type, we would be unable to decide what to do with it; we could neither comprehend nor write nor, clearly, translate. (p.206)

A course must be carefully planned in order to ensure success. One of the most important aspects in course development is the choice of text material. It is on this point that a course stands or falls. Among other things, for written materials, the texts should be original and not themselves translations, unless it is used in comparative study. Students need to familiarise themselves to both classical and contemporary language written by native speakers. As for recordings for interpreting practice, the teacher should try as much as possible to use live recordings not only of native speakers, but



also of non-native speakers. The purpose of using the latter is that these days, most speakers at international conferences have to express themselves in a language which is not their own, usually English. Hence, it is important for the interpreters to attune their ears to various accents. Furthermore, a speech delivered in broken English simply cannot be transposed literally. Clumsy as it may sound; it makes sense to those in the room when it is delivered. The meaning has to be reconstructed on the basis of the knowledge of the subject, the position of the speaker's country, the clues that can be gathered in understanding the texts (use of metaphors, marked use of lexical items, intertextuality, etc.), and so on. Attempts should also be made in giving the students chances to practice in a closer to real setting such as simulated interviews and discussions where actual people are used and the students are required to be that interpreters. The people involved could be the staff, invited guests, or even the students themselves. This way, they are exposed to an environment where all types of features of communicative events could occur and the occurrences are, most often than not, spontaneous as normal, unpractised dialogues would.

In translation and interpreting, one cannot rely on words alone. A great deal more is involved such as the knowledge of the speaker's/writer's and listener's/reader's cultural background, intentions and motivations, as well as knowledge of the subject matter of the conference, discussions, etc. Thus, the material must be from a variety of fields - it may be of a political, cultural or sporting nature.

Bastin (2000: 243) suggests that teachers may demonstrate their creativity in various ways: selecting texts that meet their pedagogical objectives and interest their trainees, suggesting exercises based on their own process for finding solutions,

designing assignments that involve creative solutions to major difficulties, and finally stimulating trainees' creativity and stressing it in their evaluation.

Marsh (1987: 28) points out that the use of articles from newspapers, magazines, and journals (preferably supplied in full although they may not necessarily be translated in full) for a number of reasons. They are usually based on topical issues which trainees are likely to have knowledge of and interested in, thus increasing motivation, and reducing the possible cultural lacunae; the language is modern; the style varies considerably depending on which section of the materials is chosen from; the information load is usually high; and the topic range is wide. I may also add to the list that different text types, genre and discourse features can also be found, which enhances the teaching-learning element.

A teacher may begin by choosing the easier texts to translate such as technical and scientific texts. Robins (1981) states:

At the other end of translator's spectrum, technical prose dealing with internationally agreed scientific subjects is probably the easiest type of material to translate, because cultural unification (in this respect), lexical correspondences and stylistic similarity already exist in this type of usage in the languages most commonly involved to a higher degree than in other fields of discourse. (quoted in Marsh 1987: 28)

The area that might pose great difficulty in this domain is the conceptual meaning. However, it is not an impossible task if they are prepared with adequate supply of technical dictionaries.

Emery (1991) takes the text analysis approach, encompassing insights from a number of linguistic theories, to introduce an integrated approach to translator training. He takes the social context as the determining factor, and aims at sensitising the trainee translators to the aspects of text in context and made aware of the comprehensive range of approaches to linguistic analysis as possible.

The approach, which is discussed in the section on case study (see 3.2.7), is divided into two parts: macro-dimensions and micro-dimensions. The macro-dimension takes the text as a whole and includes the features of situational dimensions (social context), text pragmatics (communicative purpose), and text semiotics. The reason Emery includes semiotics in macro-dimensions is a text can figure as a whole semiotically. One such example is the poem by Herbert entitled “Easter Wings” which graphically symbolises the wings as suggested by the title.

The micro-means operates as instruments that facilitates the realisation of the major dimensions. In it includes semantic, grammatical, lexical and textual features.

### **5.3.6 Evaluation and Errors (Assessment)**

There are many opposing views among teachers of translation and they vary considerably. In an example illustrated by Kussmaul (1995: 128-9), a student had to translate a text about people trying to make their way through Israel during the Lebanese war:

They would hit the road from Tiberias to Ber Shean and dodge between the trailers taking tanks and armoured personnel carriers to the Lebanon front. (*The Sunday Times*, 10 October 1982)



The student translated: *Sie...schlängelten sich zwischen Lastwagen (trucks) hindurch*. One examiner argues that the translation of ‘trailers’ should be more precise. This examiner was looking at a language teaching point of view and might say that the student did not know the difference between *lorry* or *truck* and *trailer*. Brown & Yule (1983: 104) show a sample chart for assessing students through the language teaching point of view which includes grammatical correctness, appropriate vocabulary, fluency/pronunciation, and information transfer score. Do all these really matter in the translation? Pym’s concept on binary and non-binary errors which is mentioned in section 5.4.2, is applicable here:

Binarism is the typical approach to foreign language teaching and is concerned with solutions that are either right or wrong, with the rules of grammar, “correct” vocabulary, spelling, etc. Non-binarism, according to Pym, should be the approach of professional translation teaching. It is concerned with selection from potential target text variants. Typical judgements are “It’s correct, but...” (Kussmaul 1995:129)

To approach the translation, a non-binary one seem more appropriate as the choice between *Latswagen*, *Sattelschlepper* or *Lattswagen mit Anhängern*, is a non-binary decision. It is open to argument how precise one should be in order to create the intended effect by that description. If the student was to use *eisenbahnen* (train), it would then clearly be wrong, a binary error, as it does not make sense to the context. The advantage of non-binary error approach is that it provides more objective standards than the binary language teaching approach.

Newmark (1991: 78, 86, 168) describes three types of common errors often made by translators. The first is ‘translationese’, where errors occur through carelessness, or due to the translator’s ignorance. This happens when the target language

is not the translator's language of habitual use, thus producing falsifications in meaning or violations of some kind for no apparent reason. Second is 'interference', which relates to problems regarding sentence length, punctuation, proper names, neologisms, or specific cultural words within the source text. The final one is termed as 'third language interference' which is a rarer factor. Here, the translator's knowledge of another language exceeds his/her knowledge of the source text, causing a degree of confusion during translation.

There is no simple and convenient way of grading because in each individual case we will have to ask ourselves these questions as listed by Kussmaul (1995: 130):

How far reaching is the error?

Does it distort the sense of a sentence, of a passage or even of the whole text?  
Does it inhibit or even destroy communication?

Does it weaken the psychological effect?

It may very well be that what looks as a simple orthographic error does in fact change the meaning of a whole sentence, and what looks as a simple error in word meaning distorts the meaning of the entire text.

Evaluation measures the extent to which teaching objectives are achieved; it does not only reveal the success or failure of each students, but also the teacher's teaching performance and their ability to establish a viable relationship between their teaching objectives and activities, and their students' performance (Bastin 2000: 231).

(Kussmaul 1995:153) stresses that "in order to counterbalance our error-based approach, we may look for passages in a student's translation which can be evaluated positively". Trainees must be taught how to do things right rather than being punished

for what they have done wrong. Error analysis teaches the trainees on what not to do, but how to do things right and how to replicate good methodology is the teacher's duty. As Hatim and Mason (1997: 200) explain, "[t]here is everything to be gained from increasing trainees' awareness of curriculum objectives and stages in skill development".

Mason (1987) proposes a text-linguistic model of translation assessment which is based on the notion that translating is not a comprehension exercise but a communicative activity and practical skill. This model of translation assessment may be applied:

- i. to published translations and student work alike
- ii. by students to others' work as it is by the teachers to their work.

(ibid.: 81)

It treats the translation process as an act of communication involving a writer, reader, a product of given circumstances fulfilling a specific purpose at a particular moment in time rather than as a sterile task performed for no other purpose than to fulfil course requirements. Moreover, this approach teaches and treats the students as if they are professionals themselves, which by the end of the course is what they should become.

It is very difficult to assess translation objectively, as House (1976: 64) points out, quoted in Mason:

Translation is a complex, hermeneutic process... It seems to be unlikely that translation quality assessment can ever be completely objectified in the manner of the results of natural science subjects. (1987: 82)



Nevertheless, there should be a guideline on to how the process is assessed and the following are the broad categories, proposed by Mason (1987), in which analysis of texts and assessment of adequacy of any target text in relation to a source text:

|           |   |
|-----------|---|
| CONTEXT   | Communicative (topic, field, mode, tenor, etc.)<br>Pragmatic (speech act, text act, etc.)<br>Semiotic (text norms, text type) |
| STRUCTURE | Cohesion / coherence<br>Informativity (redundancy, ellipsis)  |
| TEXTURE   | Snytactic organisation, sentence perspective, lexical selection.  |

It is more a checklist of variables than a fully-fledged model and it is presented to students so that they can perform comparative evaluation of translations. It is also used to assess students’ work which can lead to discussions of the problems of translation.

**5.3.7 Translator Training**

One of the approaches in translator training is contrastive textology. Beeby (1996:122), cited in Hatim (2001:166), explains that to develop skills in discourse processing and documentation techniques, parallel texts are used. More standardised texts, which tend to be highly formulaic are introduced first as it is easier to work with. Then, only the more creative or dynamic text types are used. Beeby also recommends the course designer, in the context of language pairs such as English and Spanish, to pursue research into text type, discourse and genre conventions. There are more advantages for translators translating into English as there is so much known on how

texts function in English compared to other languages, Spanish is an example given. It is particularly true since English greatly influences texts in the domains of science, technology and commerce, which are areas that significantly dominate world activities.

As more and more theorists emphasise the importance of training translators not only to translate into their mother tongue, but also into a foreign language, McAlister (1992), cited in Hatim (2001: 167) suggests training that demands much more flexibility in the development and delivery of the training programme.

### **5.3.8 Interpreter Training – An Extension to Translator Training.**

Interpretation refers to “the process of changing messages produced in one language immediately into another language. The languages in question may be spoken or signed, but the defining characteristic is live and immediate transmission” (Frishberg 1990: 18).

Other than the exceptional story, recalled by Longley (1968: 2) in Frishberg (1990), of a Turkish sultan who built a mosque in Istanbul for his interpreter. Such acknowledgement of an interpreter’s contribution is rare, if it has ever occurred at all. Most often, the interpreter does his/her job and remains unnoticed. Only when interpreters make errors or are inept that they are noticed. It is, thus, the interpreter’s job to ensure ‘a job well done’, but similarly important, is that the duty of the interpreter trainer to ensure that the trainee gets the relevant knowledge in order to be a competent interpreter.

Interpretation courses are not language courses (Keiser 1978, Longley 1978, Seleskovitch 1977). Upon entry candidates should have mastered their languages.

However, if the need arises, a preparatory course specifically designed for the purpose of enhancing some essential abilities could be offered.

A listener to an interpreted message requires more than just a mere word to word translation of the message, or a mere conveyance of content without the emotions and the essence of the words carry with them. This shows that interpreting is dissimilar to translation, which explains why not all translators or bilinguals will manage the job of interpreters. We can see some of the differences between interpreting and translation in table 5.1 below:

**TABLE 5.1: DIFFERENCES BETWEEN INTERPRETING AND TRANSLATION**

| INTERPRETING  | TRANSLATION   |
|---|---|
| <ul style="list-style-type: none"><li>. Same context of situation for the speaker, interpreter and receptors.</li><li>. Instantaneous readjustments of interpretation as a result of feedback from the speaker and the receptors.</li><li>. Transient character of message.</li><li>. Decoding and encoding spoken message.</li></ul> | <ul style="list-style-type: none"><li>. Different context of situation for the author, translator and receptors. The translator is usually separate from the author and the receptors.</li><li>. Delayed revisions of the text as a result of feedback from the receptors.</li><li>. Permanent character of message.</li><li>. Decoding and encoding written message.</li></ul> |

A brief summary based on Seleskovitch’s Interpreting for International Conferences

Interpreters have to be perfect at the first instant of their performance, whereas translators have time to reflect on their work, which is why proper selection of suitable candidates is of fundamental importance in ensuring success. So, what are the skills needed to be an interpreter? Frishberg (1990:25-6) lists 4 broad categories, which are language skills, interpersonal skills, public speaking, cross-cultural communication, and



advocacy. The language skills need to be exemplary “with ready access to a wide range of specialized vocabulary items, and an ability to understand many regional and foreign accents” (ibid.) The interpreter needs also to be able to match any speaker encountered for register. As Herbert (1968) (cited in Frishberg 1990) puts it:

The interpreter must adapt to circumstances, ... attending to subtle nuances in government or diplomatic conferences, technical accuracy in academic circles, elegance and aesthetic qualities in literary or dramatic settings, matching forcefulness, reservation, humor, and poignancy as each arises in the interaction.

As discussed in section 3.2.2, the treatment of register or communicative style is an elusive and controversial issue in court interpreting. Hale (1996, 1997) stresses that accuracy can be achieved through translating intentions, registers, and force through intricate selection of appropriate linguistic strategies. The equivalence must be at both content and form levels and through proper analysis of register. Hale provides examples of how modification of register, such as changes in lexis (i.e. ‘injured’ and ‘evict’ translated to *agarró aquí* (got me here) and *echerla* (throw her out)), could cause serious implication on the witness or defendant. At sentence level, changes such as raising or lowering the level of formality, could cause a hindrance to justice as the impression on witness and defendants depend a lot on how they perform at a stand.

Hale’s study (1997) particularly touches on the tenor of discourse by social dialect, which in the context of court interpreting relates to the education level of the participants. The tendency to raise or lower the register can influence the jury or the judge. Thus, the way the interpreter treats the register would surely affect the impression on the court ruling.

Texts, in the interpreting domain:

...are the substance of what each person says in the setting. Texts, and the utterances within them, have purposes, can be categorised by register (degree of formality), and constitute the substance of the interpreter's work. For interpreters, the purposes of each text are often as important as the specific word meanings to consider in choosing appropriate translations. (Frishberg 1990: 46)

In handling a text, an interpreter's task is to take the text (an utterance or series of utterances) and extract the meaning. Then, the meaning has to be reproduced fully in another language, preserving the original speaker's intent, a pragmatic aspects of texts.

Intentions of a speaker should also be conveyed through intricate selection of language strategies, which could be achieved through pragmatic equivalence, even at the expense of semantic equivalence, which is context free, as opposed to context dependant in pragmatic meaning. Aspects like appropriateness of use, style, register and degree of politeness conveyed from the source into the target language must be considered. For example, in court interpreting (as discussed in section 3.2.3) understanding the linguistic strategies of lawyers must be understood, or there will be problems in the line of questioning and answering typical in court proceedings. The similar force of an utterance should be rendered into the target language. As an example, the word 'educated' was used by a witness ('I am educated') with an intended force to convince, but the translation of the interpreter, in this case, rendered it in such a way that a different meaning is conveyed. It was understood by the judge involved as to imply that the witness wanted to show his/her qualification and credentials which was thought as irrelevant and, of course, turned down.

As cross-cultural agent, an interpreter is expected to be adept at making the interpretation of ideas and messages cross the boundaries of cultural difference. As elaborated earlier, literal translations when rendering full connotation of words is inadequate. A word or phrase may have different sense. One might produce a deeper, lighter or, in worse case, opposite sense of the original connotation. In another aspect, a certain particular communication-related behaviours can be appropriate in one culture, but not another. This relates to the semiotic aspect of understanding texts.

In interpreting, interpreters do not rely too much on the language as it is just a means to an end. What is really of importance are the messages which need to be brought across that carry along with them the culture, the emotions and the experiences of the speaker. As Namy claims:

Envisaged from the point of view of the interpreter, language is not an end in itself but the means to an end which is the communication of ideas, facts, experiences and emotions. But language being to a large extent the reflections of the speaker's "thought-world" the interpreter must transcend language in order to apprehend the message in its plenitude. Interpreting, therefore, is not merely transposing from one language to another. It is, rather, throwing a semantic bridge between two different cultures, two different "thought-worlds". (1978: 25)

Barsky (1996) (details in section 3.2.5) based his study on his experience as interpreter for refugees in Canada. He stresses the importance of the interpreter's ability in ensuring refugee's utterances are translated according to the host country norms in discourse structure. The way utterances are structured will show the integrity of the claimants and consequently improve the chance for a fair trial. Incoherent claims only work against the claimant. Certainly, most of these refugees are unfamiliar with the host



country culture; it is the job of the interpreter to translate their utterances into acceptable format.

It is very clear that interpreters need to be mature and be able to handle the challenges that lies ahead of them while doing their job. The issues that surround the matters of training interpreters are serious issues that should not be taken for granted. As interpretation, if wrongly done, could even cause as little as a slight misunderstanding and as major as the initiation of war between nations.

Arjona (1978) describes the different elements which exist in the interpersonal communication process and the general factors that influence the sender (the speaker), the interpreter (the analyst/processor/executor), and the receptor (audience). The interpreter acts in three cultural and linguistic capacities. On receiving the message from the sender, the interpreter acts as a cultural and linguistic analyst. Then, s/he acts as a processor of said information and finally, as inter-cultural communicator. The interpreter must analyse the message through “complex verbal, nonverbal, and psycho-cultural situational mold of the original sender and language” (ibid.). (S)He “...cannot toy with language, and sense prevails in his grasping speech” (Seleskovitch 1978b: 335). All the elements are inter-related to each other. The students should therefore not just render words in the other language but must also speak and listen in-between the lines. They must attempt to produce as closely as possible the original intent of the message; all of these must be done in the instant the message is received.

Weber (1984: 6) summarised the following as the qualities needed for interpreters:

- Intelligence
- Ability to abstract and paraphrase
- Reaction time
- Memory
- Poise and presentation
- Voice
- Understanding of and fluency in the foreign languages
- Quality of the native language

It is obvious here that more than just a rendering of words from one language into another is involved in interpreting. What really is good interpreting? Namy (1978:26) claims that “...it is the art of re-expressing in the language a message delivered in another language at the same time as it is being delivered; the re-expression should be clear, unambiguous and immediately comprehensible, that is to say perfectly idiomatic, so that the listener does not have to mentally re-interpret what reaches him through the earphones”. The key word is message. The interpreter receives the code, then mentally decodes and re-phrases to suit the other code. It is not merely a simple matter of vocabulary and syntax but a product and expression of a culture.

In simultaneous interpretation, the interpreter is condemned to follow the original statement semantic unit by semantic unit and seldom has time to rearrange them in a different order. However, s/he must take as much liberty with the original as is necessary to convey to his/her audience the intended meaning. If the interpreter merely renders the message word for word, it may sound intelligible to those who know only the language which is being interpreted, but surely the message is highly misleading. Nothing could be wrong with the syntax, or hardly anything wrong with the vocabulary,

and yet the message does not come through. This is because the interpreter does not bother to mentally analyse the content of the statement in order to bring out the message. Instead she merely transposed the words.

Frishberg (1990) provides an excellent instance described by Mehta (1971) of his vivid portrait of the life of interpreters at the UN, focussing on a remarkable individual, George Sherry, when he displayed an outstanding equivalence in his interpretation:

“The great triumph of Georgie-Porgie,” Fagan said, his hand nervously playing with the microphone switch, “was when he translated Vishisky’s allusion to Pushkin’s ‘Boris Godunov’ by a quote from ‘Macbeth.’ A great virtuoso, my boothmate, a great virtuoso.”

“It was nothing,” Sherry said earnestly. “You see, around 1950 there was guerrilla fighting between Greece, on the one hand, and Bulgaria and Albania, on the other. Vinishky, while making a speech on the subject, shouted, ‘The boys’ – of the West, that is – ‘have bloodied themselves in front of our very eyes, and can say in the words of the poet, “I mal’chiki krovavye v glazakj!”’ I remembered the complete verse of Pushkin, so I naturally recognized this as an allusion to Boris’s being haunted by the vision of Ivan the Terrible’s sons, whom he had done to death so that he himself could sit on the throne. Nevertheless, I knew I was in the middle of a split-second linguistic crisis – you have one of them every ten minutes with a good speaker who knows his literature and has a fondness for metaphor. What flashed before my eyes was the face of Richard III, whose life paralleled that of Boris, but the words that rolled instantly off my tongue belonged to MacBeth, I found myself shouting into the microphone:

‘Will all great Neptune’s ocean wash this blood  
Clean from my hands? No, this hand will rather  
The multitudinous sea incarnadine ...’”

(Mehta 1971:19-17)

This obviously demonstrates the interpreter’s very thorough command of both languages, and what is more important is that it is not just language, but literature and social context. All done in an admirably automatic, spontaneous manner.



In another example, illustrated by Seleskovitch (1999:57), a well-known interpreter in the early 1950s, who never took any notes when interpreting was claimed to be 'word perfect', as stated by *New Yorker* on September 7, 1963. His interpretation into French, as witnessed, by Seleskovitch, "was superb, nothing of the original speech was omitted, yet ideas were not presented with the same words or the same syntax nor always in the same order (they were sometimes grouped with closer logic)."

Seleskovitch further explains that:

...once a speaker's meaning is understood by the interpreter, as it is by any other listener in the same circumstances, it loses its verbal shape and is remembered as an idea. The speaker's meaning is not relayed into the target language through rendering of the lexical and grammatical meanings of the source language but through the spontaneous enunciation of ideas by the interpreter. (1999: 60)

All kinds of factors influence the making of a good interpreter. It is why the training should be designed in such a way that the trainee interpreter is aware of the significance of the features learned through the training. In court interpreting, for instance, a witness may only be partly fluent in the official language of the court, in which case could cause an unfair trial. Another person might sound fluent in the language but is ignorant of the subtleties of language and cultural traits of that language. The complexity of legal interpreting with respect to linguistic and cultural differences among the participants in the court, should be recognised and emphasised in the training. Roberts-Smith (1989:71) has observed:

Untrained interpreters, far from facilitating communication, can cause many problems. Their language skills may be deficient, they may not have the necessary appreciation of relevant cross-cultural differences, they may not have interpreting skills (as opposed to conversational abilities); their choice of words may be imprecise and consequently

misleading and they may have a tendency to flavour the interpretation with their own views and perception of the facts. [quoted in Hatim (1998)]

Witnesses and defendants who are linguistically-handicapped depend on the interpreters to render their messages efficiently, and ultimately gain fair trials. Inability to do so may result in unnecessary negative implications on the witnesses and defendants, and to an extreme, cause the life of an innocent human being.

Understanding cultural differences should also be developed as awareness of such matters could ease the communication and so to avoid communication breakdown. All in all, interpreters should commit themselves to the professional code of ethics and guide to good practice, i.e. to remain neutral, to speak in the first person while interpreting and to ensure the confidentiality of any interaction in which they are involved is always maintained.

The general aim of training programme for interpreting is to ensure a high level of accuracy by improving students' command of their working languages, this however, should not be the ultimate aim. There is also training in the use of specialised terminology and familiarising students with the subject areas and administrative procedures of the domain in which they wish to specialise, such as legal services, local government and social services. More importantly, the trainee interpreters should be taught how texts work, taking into considerations all aspects that influence them. Features such as matching any speaker's register no matter what accent is used (regional or foreign), rendering the proper connotative meaning of words (preserving the semiotic value), reproducing in full the source language speaker's intention, following the target culture discourse structure, and many more, have all been mentioned in many



discussions on interpreting; and they are all part of the significant features in text-linguistics. Thus, training based on the text-linguistic approach can prove fruitful in producing competent interpreters.

## 5.4 Curriculum Design

One important aspect in teaching is the concern of how to impart one's knowledge to the students and the possible ways teachers can adopt to help their students to improve and deal with problems. One should also understand, as Kussmaul (1995) states:

... translation is not only a skill but also a problem-solving process. If translation were a skill like, say, driving a car, professionalism could be internalized, and then normal driving situations are mastered without any conscious mental effort. With problem-solving activities like translating, internalization of strategies and techniques is only part of the process. There will always be situations when we have to make a conscious effort, and it is in these situations that we often get the feeling that we are, alas, a semi-professionals only. (p. 9)

Writing or expressing one's thoughts in a permanent way is a very complex process that involves not only language skills, i.e. a knowledge of grammar, spelling and syntax, but also cognitive skills as they relate to textual factors such as cohesion, coherence and intertextuality (de Beaugrande and Dressler 1981), cited in Bastin (2000: 233). Thus, the translator and interpreter must appreciate this underlying concept, in order to be able to render what is in the source text into the target text.

Seleskovitch (1999: 55-6) elucidates the misconception of the notion believed by many linguists now which is once the differences in languages were determined and the data fed to the machine, correspondences between lexical and grammatical items would



easily be found and machine translation easily be accomplished. The basic misapprehension is that *texts* are not different from languages. The aimed result of producing texts that made sense using machine translation so far has been a disappointment.

It was found that people, especially those who are intellectuals having fled their native countries, and who know both their own language and that of the host country extremely well, and have education and maturity equal to those of the delegates for whom they worked, are the ones able “to render **that** which was said by a speaker with great accuracy, speaking as if they were expressing their own ideas. Unexplained at first, the **that** was later to be called **sense**, understood as a speaker’s meaning” (Seleskovitch 1999:56). It is, of course, difficult to get such persons to fill the positions of all the translators and interpreters needed in the world. Therefore, what we should note are the knowledge and attributes this person possesses which make him/her the best translator and/or interpreter. With that understanding, these attributes are implanted in the trainee translators/interpreters through their training.

The area of curriculum design has moved away from grammar-based towards a culture-based syllabus, and as claimed by Chau (1984) will go on to text-based course materials. Samples of the grammar approach are clearly seen in an extract from the Foreword, whose original form is in Chinese by D.Y. Loh’s Translation: It’s Principle and Techniques (1958), see 5.2.1.1. As mentioned in the section, the focus for this approach is on the eight parts of speech and mainly contrasting the English and Chinese grammars.

The culture-based syllabus in translation teaching is comparatively different to the grammar-based counterpart, as seen in the following list of contents illustrated in Chau (1984):

The intercultural stage of training numbers among its aims:

- Enabling the students to be aware of, and train them to be sensitive to, the cultural differences between societies, and their implications for translating ...
- Providing the students with relevant information concerning the gaps, as well as the various means of bridging them ...

The teaching content consists of the following:

1. Introduction to the study of culture – definition, scope, methods, history
2. Language and culture
  - 2.1. Language as a manifestation of culture
  - 2.2. Language as determined by culture
3. Area study of L1 culture
  - 3.1 History
  - 3.2 Socio-economic-political systems, past and present
  - 3.3 Philosophical-religious thinking
  - 3.4 Literature and the arts
4. (Same as 3 for L2 culture)
5. (Same as 3 for L3 culture)
6. Cultural distance and overlap: Comparison of L1 and L2 cultures
  - 6.1 History and ecology
  - 6.2 Socio-economic-political systems
  - 6.3 Philosophical-religious thinking
  - 6.4 Everyday life and customs
  - 6.5 Literature and the arts
7. Cultural distance and overlap: Comparison of L1 and L3 cultures (Same as 6)

8. Translation as an element of introducing a foreign (L2, L3) culture to SL Society
9. Thought and language
  - 9.1 The Sapir-Whorf hypothesis and translating
  - 9.2 The cultural limits of translatability
  - 9.3 Case Study 1 – sets of colour terms
  - 9.4 Case Study 2 – sets of kinship terms
10. Techniques of assessing cultural distance
  - 10.1 Componential analysis
  - 10.2 Hierarchical analysis
  - 10.3 Chain analysis
11. Techniques of familiarising students with TL cultural elements
  - 11.1 Folk taxonomies
  - 11.2 Role playing
12. Types of cultural correspondence in translating
  - 12.1 Linguistic translation and cultural equivalence
  - 12.2 Formal vs dynamic equivalence
  - 12.3 Case studies of D-E translating
13. Cultural metaphors and their translation

The increasingly accepted approach which is text-based can be seen in Hatim's (1997) English-Arabic/ Arabic-English Translation: A Practical Guide, which caters for the needs of the advanced translation trainee. The approach adopted in this *Guide* is the view that:

...texts vary along a continuum, from those that are 'extremely involved and highly evaluative and non-evaluative' to those that are 'extremely involved and highly evaluative'. Language use is seen in terms of **rhetorical purpose** (e.g. argumentation, exposition), and a variety of text forms and text samples, right down to utterances serving language functions such as the *ideational* and *interpersonal*. This variation is identified on the basis of factors such as register membership (e.g. technical/non-technical, subjective/objective, spoken/written). (Hatim 2001: 179)



The *Guide* is divided into three parts following the text-typology criteria, which are instruction, exposition and argumentation. Part I deals with ‘Translating Legal Texts’, as an example of the instructional text-type; Part II looks at ‘Translating Detached Exposition; and Part III elaborates on ‘Translating Argumentation’. Each part provides samples of texts aimed at sensitising the students with the text type in question. It is then followed by texts for translation with notes and glossaries as support system, which is “process oriented and includes suggested translation of words, phrases or grammatical structures, all seen in terms of the function they are intended to serve within a given text and context” (Hatim 2001: 179). Certainly, it does not ignore the binary distinctions on the various types of translation, such as ‘technical’ vs. ‘non-technical’, ‘literary’ vs. ‘non-literary’, etc. These categories provide the basis for understanding the difference between one type of translation of texts to another as literary context is different from the non-literary one, and technical language will be handled differently from non-technical use of language and so on. These contextual features will be dealt with appropriately as they occur, but the view is that these contextual features will not exclusively predominate in one and the same text from the start to the end, therefore, no exclusive theory of translation or translators is required for the purpose of each type of translation (Hatim 1997: 9, following Hatim and Mason 1990 & 1997, O’Donnell and Todd 1980). The underlying assumption is that:

Language varies according to the context and it is this variation, incessant and almost seamless, with which the translator has to contend in texts that are essentially multifunctional (Hatim 1997: 9-10).

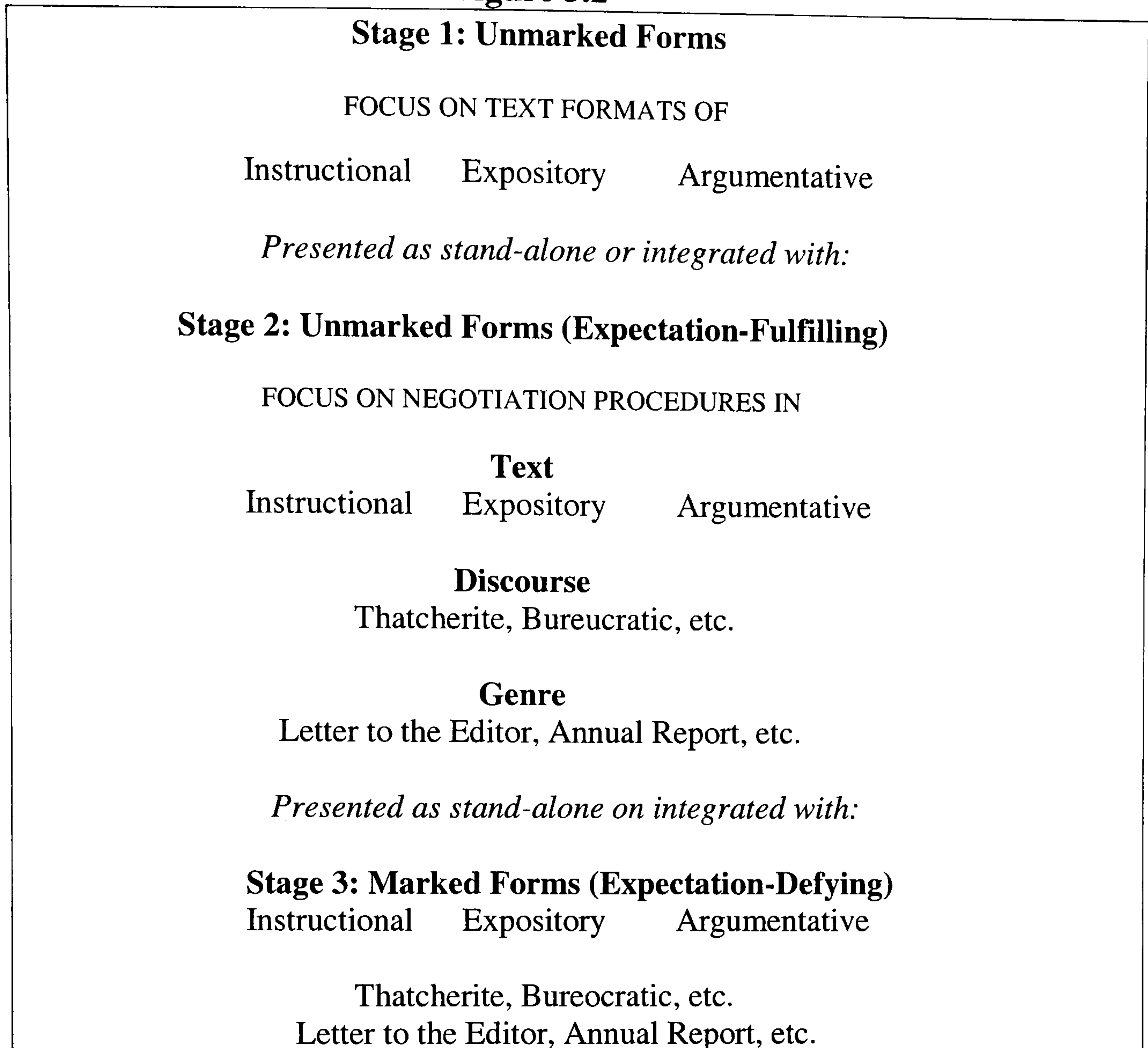
The variation mentioned is either part of register distinctions of geographic, historical or social provenance; include in it also are variations according to subject matter, level of formality and whether it is spoken and written (discussed in section

2.1). Another type of variation is of the text-type category, in which intentionality and the way in which this is linguistically realised are a point of departure. The text and context relationship is seen along a continuum of, at one end, extremely detached and non-evaluative form to extremely involved and highly evaluative, at the other end. Hence, as mentioned earlier, understanding the polarity of the textual categorisations is helpful in identifying the degree of evaluativeness in any given text form. It is in the *Guide* that it attempts to “capture the gradual increase in the degree of evaluativeness across texts and the need to adjust translation strategy accordingly” (Hatim 1997:11).

Additional set of materials should be introduced to expose students to all sorts of rhetorical purposes, discursive strategies and genre conventional structures. The training should include understanding text as a single unit as well as its influence across textual boundaries. There should also be training in dealing with the motivatedness and markedness of entire text formats and so on and so forth. The model (figure 5.2) below illustrates the kind of multi-level approach to text selection in translator and interpreter training.

Translation syllabus should be designed to cover discussion of a range of issues and activities, perhaps on typological basis (Hatim 1984) and include various types translating activities (summarising, selective reduction of text) for various purposes, team translating with revisers to standardise terminology, etc. (cited in Mason 1987).

**Figure 5.2**



MULTI-STAGE MODEL OF CURRICULUM DESIGN (ADAPTED FROM HATIM and MASON, 1997)

## **5.5 Suggested Overall Course Plan**

### **1. Pre-test**

It is suggested that this test is done for both translation and interpreting future trainees to see their level and to check for potential trainees eligible for interpreting option.

### **2. Evaluation**

The result of the evaluation of the pre-test is used for teachers' reference of trainees' entrance performance level and as a guide for teaching preparations. They can also be used as samples for class or individual discussions with the trainees, as well as comparison to the end results after they have completed the programme.



### 3. Training 1: Introduction to the Theories of Translation (and Interpreting).

Trainees are introduced to aspects of text-linguistics, thus notions of register variations, pragmatics, semiotics, text types, genre, discourse, structure and texture, etc. are presented. The training is meant for both the translation and interpreting students as these provide the base of understanding texts, which is beneficial for both translators and interpreters.

### 4. Training 2: Interpreting

This section is exclusive for interpreting students, as they require additional skills to interpret. The input involved include introduction to the different types of interpreting and the relevant theories that go along with the domain, the legal proceedings and the etiquette, etc.

There are also differences in the way text-linguistics can be applied to interpreting.

As an example Seleskovitch (1999: 60) explains that:

Language systems are species, speeches are specimens of these species. In nature each specimen is different from and yet fundamentally the same as the species it belongs to. Translating languages is tantamount to endeavouring to translate a species instead of rendering a specimen.

This explains the notion of intertextuality, in which one type of text which exist in certain genre that expresses certain discoursal element, has its own uniqueness but not without the influence of another. Thus, translators and/or interpreters should look at each text in relation to the whole context, not as single, non-related element. Seleskovitch further claims that in interpreting, there is the difference between “hearing” and “listening”, listening to sense is not the same as listening to words or syntactic structures and that intelligent rendering requires cognitive associations

during the stage of listening. Following the text-linguistic approach, one might imply that when listening to the source language, one would consider the text-linguistic aspects such as the register membership, the pragmatic meaning of the utterance, the discoursal value that it adopts, the cohesive devices as signs, etc., are then transferred into the target language through structure and texture appropriate to the target language rhetoric devices.

| SL                       | → | TL                               |
|--------------------------|---|----------------------------------|
| Register                 |   | structure and texture            |
| Pragmatic meaning        |   | - following TL rhetoric devices, |
| Semiotic – signs         |   | semiotic systems, etc.           |
| - cohesive devices, etc. |   |                                  |

5. Training 3: Application of theories of translation and interpreting to practice.

The activities involve include:

- i. practice translation/interpreting

Materials used for this section vary according to the need. Each item introduced in training 1 is applied using samples as discussed in section 5.4.5, or similar to the texts used and discussed in the chapter on data analysis (chapter 4).

- ii. discussions

Discussions on translation criticism can be highly useful, as suggested by Mason (1987: 80). It involves the evaluation of a published target language text compared to its source language text. This teaches the trainees to discover ways of judging equivalence and adequacy, new ways of assessing

the relative value of alternative translations. Trainees should be supplied with an understanding of a set of terms for the proper and precise analysis of texts and their function in context to ensure meaningful exchange of views. Certainly the use of existent of published source and translated texts is highly recommended, trainees own translations can be used as it provides a positive learning environment, in which trainees and teachers work together in the translation process to produce good translation and/or interpreting, and as long as the kind of comments given should be constructive and in an encouraging manner.

iii. seminars

Seminars could be done either by inviting guest speakers such as professional translators and interpreters, or by the trainees themselves. The former, obviously, is a way to gain insights into the actual translation and interpreting experience, and the latter encourages autonomy type of learning which is described further in point 6 below, on assignments and projects. Furthermore, it trains the trainees in gaining confidence in researching and public speaking. Seminars with classmates and a faculty member will put trainees' new experiences in perspective, and teach novice translators and interpreters how to criticize their own work in constructive ways, how to offer supportive feedback without being negative or competitive, and in general how to articulate issues from translation and interpreting assignments while maintaining confidentiality, and otherwise conforming to ethical professional standards (Earwood 1984, cited in Frishburg 1990: 92).



iv. visits

A year abroad programme is a good way to not only improve the language competency, but also in enhancing the understanding of the local culture. With respect to the interpreter trainees, visits to the various workplaces of interpreters, such as the courts (court interpreting), conferences (consecutive and simultaneous interpreting), business meetings (consecutive, liaison, chucotage, sight interpreting), tv stations (subtitling, voiceover), and social gatherings (liaison interpreting, etc.), is especially advantageous as they provide insights to the actual working condition. If it is possible, these trainees are given chances to practice their skills at the mentioned places.

6. assignments/ research projects

i. assignments:

Assignments include translation/interpretation of various text types, focussing on specific features, i.e. register, and discourse, genre. It could be useful to include, as part of the translation/interpreting assignment/test/exam; students' own remark or comments on their translation/interpretation. This can be a way to reflect on one's own work, a base for further discussions, and can be particularly useful for further research on how trainees or translators/interpreters themselves approach the texts and how they reach to certain translation or interpretation.

ii. research projects

The projects can be of chosen topics on translation/interpreting focussing on specific features. Trainers may suggest a guide on the areas that the trainees

might want to venture; this may lead to their dissertation. Projects encourage autonomy and self-directed learning. The benefit of this type of learning:

Tends to integrate whatever he or she learns in the formal context of the classroom with what he or she has already become as a result of developmental and experiential learning. [(Little, 1995:175) quoted in Ficchi (1999)].

The role of teachers does not become less important. It remains essential as once the initial preparation towards autonomy has been completed, they become a resource, providing advice on how to choose the best option. As Knowles (cited in Ficchi 1999: 206) maintains:

There is convincing evidence that people who take the initiative in learning (proactive learners) learn more things and learn better than do people who sit at the feet of teachers, passively waiting to be taught (reactive learners).... They enter into learning more purposefully and with greater motivation. (1975: 14)

Hatim (2001) provides a variety of research project ideas that encompass all the features of text-linguistics with relevance to translation, among them are: 'Contrastive textology' (pp. 194-197), which touches the aspects of 'domain analysis', 'pragmatic failure or success' and 'cross-cultural pragmatics'; and 'Beyond transfer on information' (pp. 205-207), in which the aspects included are the notion of semiotics (signifier/signified), and cultures in contact that involve discourse values, genre structures and text formats. Many more are suggested and well worthwhile to be practiced.

## 7. practicum/internship

This provides a bridge between formal instruction and professional employment. It may include students' observation of professionals working in interpreting, as well as supervised and unsupervised experience in the field. Regularly scheduled meetings between the mentor (outside supervisor) and student can help evaluate work performance and handle dilemmas that arise on particular assignments. As Wilss suggests:

...a closer cooperation between translation teaching on the one side and translational practitioners on the other is imperative in an attempt to combine the systematic features of formal translation teaching with practical advantages of collecting translation experience by on-the-job training, on the basis of translator-trainee-tailored apprenticeships of one sort or another. (1992: 395)

Wilss further stresses:

Here translation teaching should forge an integrated middle position, a position that takes seriously the nature of innate predisposition, the partly heterogeneous, partly homogeneous development of the mental faculties of the oncoming translator, the influence of the sociocultural values of various societies, and the relevance of text-specific and text-type-specific research keeping in mind the fact that texts can be similar in their structural properties, but very episodic in terms of content and stylistic presentation. (1992: 395)

Marks given are based on completion of contracted assignments, attendance and participation, and a student's own growth as reflected in documents such as journal, field notes, or progress reports. Mentors are also encouraged to offer written evaluations.



## 8. post test

This is to evaluate the trainees' performance at the end of the programme. This might not be applicable to trainees doing translation only programme as their translation performances are evaluated and on a regular basis, throughout the programme. It is however, is not entirely useless as this test could be a way to see the significant difference (if any) of the training on the trainees' performances, as it would in interpreting, and therefore could be used as a base for further research on the area.

## 9. final evaluation

The final evaluation includes the post-test and the overall performance of the trainees. This is used to measure the extent to which teaching/course objectives are achieved, and can be used as a base to improve future training programme.

## 5.6 Conclusion

Kussmaul asserts that:

*Translator*, unfortunately, is an unprotected profession. Anyone can call himself or herself a translator. Those who have had professional training in translation, however, should gradually be able to increase the status of the profession. ... There is a good chance that once translators behave as experts when talking to other experts they will be regarded as experts in their own right. (1995: 147)

It is this type of aim that the trainers of translators and interpreters are trying to achieve. To be called an expert, one must have the skills required in the field. Translators and interpreters deal with texts (written or spoken) between languages, and languages are part of different types of culture. In order to understand each text, one

cannot look at it as one single unit without any relation to the other elements that influence it; thus texts must be analysed in contexts. It is upon this notion that text-linguistic evolves and using this approach that each text can properly be understood and rendered into another language, according to the features appropriate to the target language culture.

## **CHAPTER SIX: CONCLUSIONS AND FURTHER IMPLICATIONS.**

### **6.0 Introduction**

The main purpose of this thesis has been to investigate a more holistic approach in understanding texts, for the purpose of translation and interpreting, and ultimately as a tool in the training of translators and interpreters. The progression of this thesis has moved from an abstract explanation of text-linguistic features, namely register, pragmatics, semiotics, and structure and texture; then to the application of these features to translation and interpreting. Samples of case studies follow, in order to clarify the significance of text-linguistics in the field of both translation and interpreting and data are then collected and analysed, examining how translators and interpreters deal with texts when translating into Malay. The fifth chapter describes the issue of translator and interpreter training, the findings of which are applied in designing a course plan for such training, adopting the text-linguistic theory and approach.

### **6.1 Summary of Findings**

The text-linguistic model takes into account all aspects of text. It broadens the scope of register analysis (field, tenor, mode), discourse analysis (thematic structure, coherence and cohesion) and pragmatic analysis (speech acts, Gricean principles, language and text functions). This holistic approach to texts helps in attaining a fuller understanding of texts of different types. Hence, the textual profile of the source text, through register analysis, coupled with pragmatic and semiotic theories should be the norm with which the quality of translation is to be measured. Following is a brief summary of the aspects of text-linguistics and its significance to translation and interpreting, as well as the pedagogical implications.



## 6.2 Pedagogical Implications

Issues regarding the pedagogical aspect of translation and interpreting are immense, such as whether theoretical input is needed at all; if it is, what are the criteria of the candidates, what type of training, materials, etc., should be provided; and so on. The area of curriculum design has moved away from a grammar-based towards a culture-based syllabus. This thesis tries to adopt the features of text-linguistics in its application to the pedagogical aspect of translation and interpreting.

One of the approaches in translator training is contrastive textology. In choosing the materials, while aiming to develop skills in discourse processing and documentation techniques, parallel texts are used. More standardised texts, which tend to be highly formulaic, are introduced first as they are easier to work with. Then, only the more creative or dynamic text types are used, as suggested in Hatim's English-Arabic/Arabic-English Translation: A Practical Guide (1997), which caters for the needs of the advanced translation trainee. The understanding of the polarity of the textual categorisations is helpful in identifying the degree of evaluativeness in any given text form and the *Guide* attempts to capture the gradual increase in the degree of evaluativeness across texts and the need to adjust translation strategy accordingly.

The translation syllabus should be designed to cover discussion of a range of issues and activities, perhaps on a typological basis and should include various types of translating activities, such as summarising, selective reduction of text for various purposes, team translating with revisers to standardise terminology, etc.

A suggested overall course plan is also provided in chapter 5, which is briefly laid out below:

1. Pre-test
2. Evaluation
3. Training 1: Introduction to the Theories of Translation (and Interpreting).
4. Training 2: Interpreting
5. Training 3: Application of theories of translation and interpreting to practice  
The activities involve include:
  - i. practice translation/interpreting
  - ii. discussions
  - iii. seminars
  - iv. visits
6. assignments/ research projects
7. practicum/internship
8. post-test
9. final evaluation

More detailed explanations of each of the elements listed above are provided in the same chapter. What are important are not only the knowledge of the theories available, but also the emphasis on applying the knowledge to practise. The phrase ‘practice makes perfect’ is unquestionably relevant to this field. Thus, different types of activities are suggested for this purpose, some of which are contrastive analysis of source and target texts, translations of various text types with follow up discussions on how well the tasks were completed, internship where trainees have to observe and are given the chance to practice along side professional translators and interpreters, and so on.

In the discussions, features such as matching any utterance encountered for register, rendering the proper connotative meaning of words (preserving the semiotic value), reproducing in full the source language speaker or writer’s intention, following the target culture discourse structure and many more, which are all significant features in text linguistics; are addressed. Thus, training based on a text-linguistic approach can prove valuable in producing competent translators and interpreters.

### 6.3 Implications for Future Research

What is involved in translation, according to text-linguistic theorists, is the transfer of the source text as a whole, which considers to the three dimensions of text-linguistic; as in the register, pragmatics, and semiotics that are held together according to the structure and texture of the source texts; to a target text which follows its own semiotic and structural system. It is useful to translators and interpreters who work across various linguistic and cultural boundaries to understand this concept in order to successfully perform their tasks, and perform them well.

It may be beneficial to explore how the training that adopts this text-linguistic approach, as described in this thesis, helps in producing these good and well-equipped translators and interpreters. In other words, such research should focus on the result or observation of the impact of this type of training. These trainees are provided with proper tools to make conscious decisions in dealing with a world full of uniqueness and differences in each individual, society and culture in the forms of syntactical arrangements or choice of words, way of expression, attitudes, experiences, and so on. This awareness of a holistic understanding of texts, and the existence of tools to deal with them, in both the source and target language world, can only make these translators and interpreters better prepared in carrying out the tasks that they set out to perform. This thesis ends with the hope that raising awareness of conscious translating and interpreting can contribute to raising the awareness of how significant is their duty as mediators of languages between peoples and cultures. It is also hoped that further studies will pursue the text-linguistic approach in other relevant areas, in the same vein as the present research.



## Appendix 1: Translation of Ayatollah Khomeini's Speech (March 1989)

In the name of God, the Compassionate, the Merciful.

GREETINGS to the trustees of inspiration, and to the martyred custodians of prophet-hood, who have carried the pillars of the greatness and pride of the Islamic Revolution upon the shoulders of their crimson and blood-stained commitment.

SALUTATIONS to the everlasting epic-makers from among the members of the clergy who have written their theoretical and practical epistles with the crimson of martyrdom and the ink of blood, and who, from the pulpit of guidance and preaching, have turned the candle of their existence into a luminous pearl.

HONOUR and pride on the martyrs from the clergy who, in the thick of battle, cut off the bonds of their attachment to lessons and discourse and schools...

SALUTATIONS to those who rushed forward to discover the inner meaning of jurisprudence, and became sentinels to their nation and community; whose complete sincerity was attested by the drops of their blood and the torn-off pieces of their bodies. (...)

The genuine *ulema* of Islam have never given in to capitalists, money worshippers and landlords, and they have always preserved this decency for themselves. It is a vulgar injustice for anyone to say that the hands of the genuine clergy siding with Mohammedan Islam are in this same pot and God does not forgive those who make publicity in this way or who think in this way. The committed clergy are thirsty for the blood of parasitical capitalists. They have never been in a state of conciliation with them - and never will be.

Of course this does not mean that we should defend all clergymen. Dependent, pseudo and ossified clergy have not been, and are not, few in number. There are even persons in the seminaries who are active against the revolution and against pure Mohammedan Islam. There are some people, nowadays, who, under the guise of piety, strike such heavy blows at the roots of religion, revolution and the system, that you would think they have no other duty than this. (...)

It was through the war that we unveiled the deceitful face of the World Devourers. It was through the war that we recognised our enemies and friends. It was through the war that we concluded that we must stand on our own feet. It was through the war that we broke the back of both Eastern and Western superpowers. It was through the war that we consolidated the roots of our fruitful Islamic revolution. It was through the war that we nurtured a sense of fraternity and patriotism in the spirit of all the people. It was through the war that we showed the people of the world - in particular the people of the region - that one can fight against all the powers and superpowers for several years. (...)

So long as I live, I shall cut off the hands of the agents of America and the Soviet Union in all fields, and I am absolutely confident that all the people are in principle, as in the past, supporters of the system and of their Islamic revolution.

## Appendix 2 a: Statements

### Text: Statements

Allow the fruit to steam in its own juice for a further 15 minutes.  
So she hated it when that infuriating Keith Scott seemed to go out of his way to suggest that her heart wasn't in the affair.  
That's why we created 'Portfolio', a brand new concept in saving.  
Put them into a fireproof dish with the water, and a tablespoon of the sugar.  
She knew that he loved her - in a calm settled way rather than any grand passion - and that he would make her a good, kind husband.  
Ensuring that the lid is tightly sealed, put the dish into a preheated oven, Gas Regulo 6.  
So that way, you can have your cake and eat it too.  
Pour over the top, and serve with double cream.  
Melodie Neil and Jed Martin were old friends.  
Mix juice with the brandy, mulled wine, and rest of the sugar.  
We do, too.  
Wash and core the apples, taking care to remove all pips.  
In short, when she became engaged to him she knew exactly what she was doing.  
Spoon out the cooked apples and arrange them attractively in rounds on a serving plate.  
Do you feel that you never get a fair slice of the capital cake?  
Slice finely.  
Portfolio is a high interest investment account that makes your money work for you, while still giving you instant access to your capital.  
Reduce temperature to 3 after 10 minutes.

## Appendix 2 b: Translation a

Biarkan buah-buahan itu mengukus dalam air perahannya sendiri selama 15 minit lagi.

Jadi sungguh sakit hatinya apabila Keith Scott yang menjengkelkan itu seolah-olah cuba sedaya-upaya untuk mewujudkan tanggapan bahawa dia tidak terlibat sepenuh hati dalam urusan ini.

Inilah sebabnya kami mencipta 'Portfolio', konsep penjimatan serba baru.

Masukkannya ke dalam mangkuk tahan panas bersama air itu, serta satu sudu makan gula tersebut.

Dia tahu lelaki itu mencintainya – dalam cara yang tenang dan terkawal, dan bukan cinta agung yang memberahikan – dan bahawa dia akan menjadi seorang suami yang baik hati dan penyayang buatnya.

Dengan memastikan penutup dikenakan dengan ketat dan rapi, masukkan mangkuk ke dalam ketuhar yang telah diprahangatkan, pada tahap suhu Gas Regulo 6.

Dengan cara begitu, anda boleh mendapatkan kek anda dan memakannya juga.

Tuangkan ke atasnya, dan hidangkan bersama krim pekat.

Melodie Neil dan Jed Martin telah lama bersahabat.

Campurkan perahan dengan brandi, wain yang telah dimasak dengan gula dan rempah, dan gula selebihnya.

Kami juga demikian.

Basuh dan keluarkan empulur epal, serta buangkan semua bijinya dengan teliti.

Secara ringkas, apabila dia bertunang dengan lelaki itu, dia benar-benar sedar apa yang sedang dilakukannya.

Gunakan sudu untuk mengangkat epal yang telah dimasak itu, kemudian susunkannya dalam bentuk bulatan di atas pinggan untuk dihidang.

Pernahkah anda rasa tidak mendapat bahagian kek modal yang saksama?

Hiris dengan halus.

Portfolio ialah akaun pelaburan berfaedah tinggi yang menggerakkan wang anda untuk bekerja, sementara masih membenarkan capaian segera kepada modal anda.

Kurangkan suhu ke tahap 3 selepas 10 minit.



For the Tampax tampon, you must insert it into the vagina. Do not use it if you are allergic to any of the ingredients. Tampax tampons are not intended for use as a contraceptive. Tampax tampons are not intended for use as a substitute for a doctor's advice. Tampax tampons are not intended for use as a substitute for a doctor's advice.

Of course you have loads of things in your life other than boys like er... well OK, like clothes for instance.

And isn't it nice just occasionally to wear that dress that isn't just drop-dead gorgeous but more drop-dead-rail-over-bite-the-furniture-and-drool-like-a-pathetic-dog gorgeous?

Let's be clear what we're talking about here. It's the kind of dress you need attitude to wear.

It's the kind of dress you may even need a padded bra to wear.

And it's the kind of dress that you definitely do not need a towel to wear.

The trouble is, that party that he is definitely going to be at and where he will be knocked out by the sheer power of your sex appeal and he will finally become puffy in your hands, is on the same day that it arrives.

Your period. With its impeccable sense of timing, Tampax tampons are made for this kind of thing. Because you don't have to feel one bit less confident when you have your period than when you don't.

And no matter how short your skirt or how tight your PVC, no one will

have a clue that it's anything other than a normal day of the month.

Tampax tampons thoughtfully come in four absorbencies to suit the various different stages of your period. There are higher absorbencies for your heavier days, and mini ones for those lighter days.

So you can feel perfectly confident there's no danger of leaking.

And don't worry about inserting it correctly. The applicator always places the tampon in exactly the right place inside you. So you won't be able to feel or see a thing.

Although there's nothing more natural than your period, there are times when there is nothing more uncomfortable.

Tampax aren't about making your period disappear; they just stop it dictating what you have to wear and when you have to wear it.

After all, who says that just because you are having your period, you stop being



attractive to boys? Certainly not boys.

But you don't have to just take our word for it.

If you fill out the coupon at the top of the page and send it to us, we'll send you some free samples. In plenty of time for your next party.

Then you can get on with what you do best.

Inflicting some really serious damage on those floorboards.

just  
because  
i'm having  
my period,  
it doesn't  
stop me  
enjoying  
the sound  
of a chin  
hitting  
the floor.





Appendix 3 b: Translation b

Untuk mendapatkan 8 mini Tampax percuma, hantarkan keratan ini kepada Barbara Lee, Tambrands Ltd. (Dept. Y55), PO Box 1030, Llangollen LL20 BY2. Atau bagi Ireland, Tambrands Ireland Ltd (Dept. Y55), Rossana Road, Tipperary.  
NAMA \_\_\_\_\_  
ALAMAT \_\_\_\_\_

POSKOD \_\_\_\_\_  
TARIKH LAHIR \_\_\_\_\_

APAKAH YANG ANDA GUNA?  
□ TAMPON □ TUALA WANITA  
□ PELAPIK SELUAR DALAM

JENAMA APAKAH YANG PALING SERING ANDA GUNA? \_\_\_\_\_

**Memanglah ada berbagai perkara dalam kehidupan anda selain daripada lelaki, seperti er ..... baiklah, contohnya pakaian. Dan bukankah seronok sekali-sekala memakai baju cantik itu yang bukan sahaja mengancam, malah mengancam sehingga membeliakkan biji mata dan memukau? Eloklah kita berterus-terang apa yang dimaksudkan di sini.**

**Baju macam ini memerlukan pemakai yang bersikap lepas laku. Baju macam ini mungkin juga harus dipakai bersama coli berlapik. Dan baju macam ini jangan sekali-sekali dipakai bersama tuala wanita. Masalahnya, parti di mana si-DIA pasti akan hadir, dan di mana si-DIA akan terpicat dengan daya tarikan anda dan akhirnya si-DIA akan tertawan tanpa berupaya pulih lagi, jatuh pada hari yang sama si-IA berkunjung tiba. Haid anda. Sentiasa menepati masa. Tampon Tampax telah dicipta untuk keadaan begini. Kerana anda tidak perlu berasa kurang yakin walaupun sedikit semasa anda haid, berbanding masa tiada haid. Dan tidak kira bagaimana singkatnya baju anda mahupun bagaimana ketatnya**

**seluar PVC anda, tiada siapa pun akan dapat mengagak bahawa ini bukan hari biasa. Tampon Tampax bijak dicipta dalam empat tahap penyerapan untuk disesuaikan kepada setiap peringkat haid anda. Terdapat tahap penyerapan tinggi untuk hari aliran tinggi, dan yang bersaiz mini untuk hari aliran ringan. Jadi anda boleh penuh yakin tiada bahaya kebocoran. Dan usahlah bimbang tentang memasukkannya secara betul. Alat peletak yang disediakan akan membantu meletakkan tampon tepat di tempat yang betul dalam tubuh anda setiap kali. Jadi anda tidak akan merasa atau nampak apa-apa pun. Walaupun haid itu sememangnya perkara paling semula jadi bagi seseorang wanita, kadangkala ianya**

**paling menggelisahkan. Tampon tidak akan memberhentikan haid anda; ia hanya menghalang haid anda daripada menentukan apa yang boleh anda pakai dan bila anda boleh memakainya. Lagipun, siapa kata waktu haid bererti waktu anda hilang keupayaan menarik perhatian lelaki? Memang bukan lelaki yang berkata begitu. Tapi jangan percaya sahaja kata-kata kami bulat-bulat. Jika anda melengkapkan kupon di bahagian atas halaman ini dan hantarkannya kepada kami, kami akan menghantar anda beberapa sampel percuma. Masih banyak masa untuk anda mencubanya sebelum parti anda yang akan datang. Kemudian anda bolehlah menunjukkan kehandalan anda. Tewaskan mereka.**

**Haid tidak bererti saya tidak dapat menikmati bunyi dentuman tawanan saya yang pengsan dan tumbang ke lantai.**

## Appendix 4 a: Amnesty

### Amnesty

The reason you join Amnesty is not words, but pain.

It's the pain of children like 16 year old Sevki Akinci, literally barbecued alive by Turkish soldiers who came to his village looking for guns which they didn't find.

It's the tears of 17 year old Ravi Sundaralingam, tortured by Indian troops in Sri Lanka – tied upside down with a fire lit beneath his head and electrodes sparking at his genitals.

It's the anguish of Angelica Mandoza de Ascarza, whose teenaged son was taken from home by the security forces in Peru, never to be heard from again. He joined the hundreds who have simply 'disappeared.'

It's the terror of a 23 year old Tibetan nun, raped by Chinese soldiers with an electric cattle prod.

It's the agony of children like Walter Villatoro and Salvadore Sandoval, street children in Guatemala City, whose eyes were burned out by police cigars, their tongues ripped from their heads with pliers.

Maybe you simply don't realise that such vile things go on.

But for two years now, we have been running appeals in this newspaper. With one exception, all of these cases were mentioned in previous appeals.

*Amnesty International*



## Appendix 4 b: Translation c

### Amnesty

Bukan kata-kata tetapi penderitaan yang membuat seseorang menyertai Amnesty.

Ia adalah jerih penanggungan kanak-kanak seperti belia berusia 16 tahun bernama Sevki Akinci, yang dipanggang hidup-hidup oleh gerombolan tentera Turki yang mengeledah kampungnya mencari simpanan senjata, yang tidak terjumpa oleh mereka.

Ia adalah tangisan Ravi Sundaralingam, anak muda 17 tahun yang diseksa oleh pasukan tentera India di Sri Lanka – Ravi diikat kaki ke atas kepala ke bawah dengan ungun api di bawah kepala dan bahagian kemaluannya dikenakan kejutan dari elektrod.

Ia juga adalah kehibaan Angelica Mandoza de Ascarza kerana anaknya seorang pemuda belasan tahun diseret pihak berkuasa tentera keselamatan di Peru lalu ghaib, seperti juga beratus-ratus yang lainnya yang turut ‘lesap bak halimunan.’

Ia adalah kengerian seorang biarawati Tibet berusia 23 tahun, yang dirogol oleh puak tentera Cina menggunakan penujah ternakan berkuasa elektrik.

Ia azab penderitaan kanak-kanak seperti Walter Villatoro dan Salvadore Sandoval, anak-anak jalanan Bandar raya Guatemala, mata mereka dibakar dengan dicucuh api cerut manakala lidah mereka disentak keluar daripada mulut dan kepala dengan menggunakan ragum.

Anda mungkin tidak menyedari betapa perbuatan sekeji dan sekejam begitu memang berlaku.

Namun sudah dua tahun kami membuat rayuan yang tak putus-putus dalam akhbar tentang isu ini. Cuma satu daripada kes tersebut yang baru, yang lain telah kami hebahkan dalam rayuan kami sebelum ini.

*Amnesty International*



## Appendix 5 a: Milk Message

### Text: Milk message

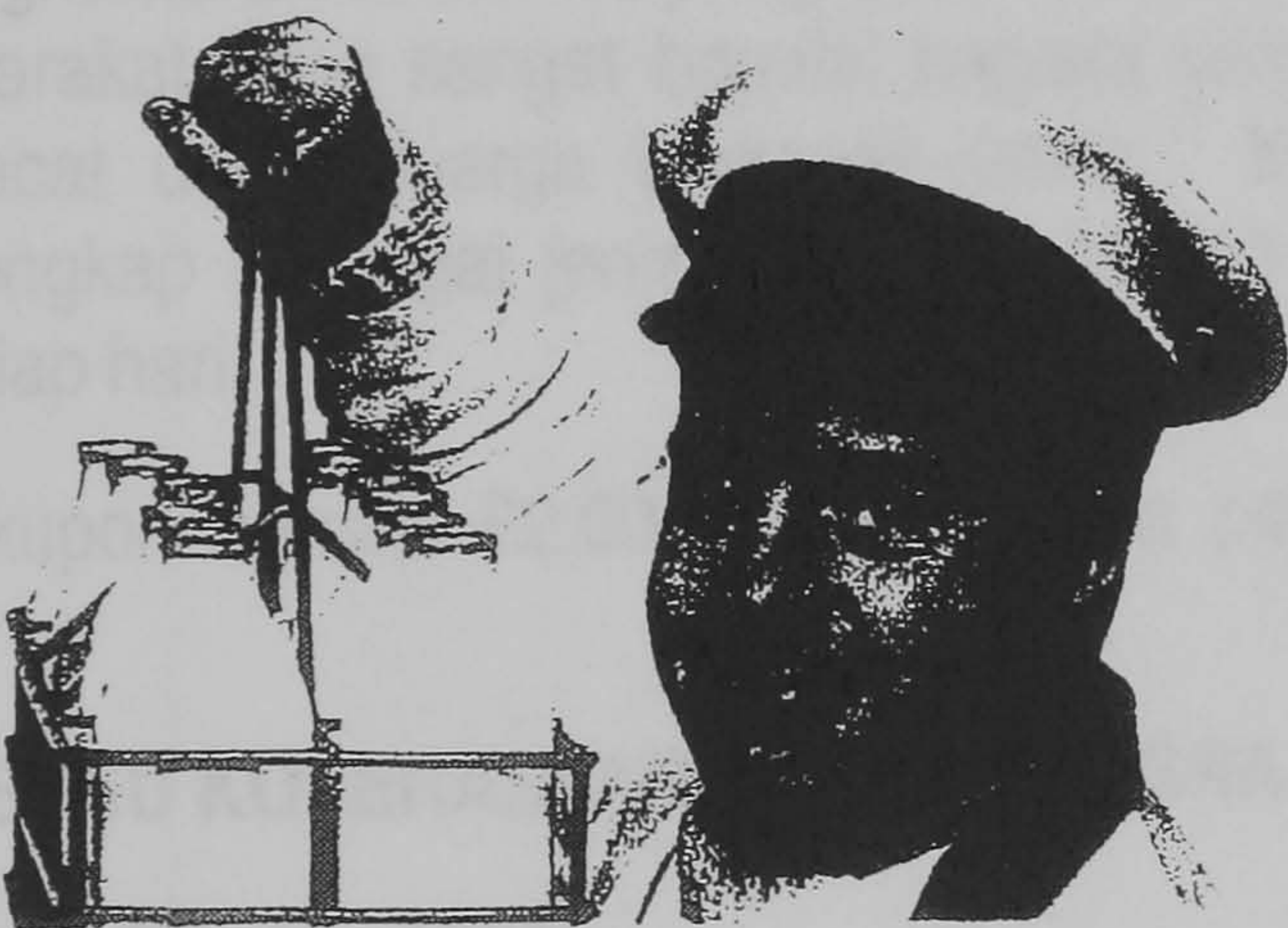
Dear Valued Customer

## A MESSAGE FROM YOUR CO-OP MILKMAN

You are probably aware of some of the major changes happening to the British Dairy Industry. I would like to take the opportunity to explain the action CWS Milk Group have taken to protect our service relationship with you, despite the increases in the cost of milk to us from the Milk Marketing Board (Milk Marque).

On the 1st July 1994 there was a rise in the price of milk charged to all dairies. Since this date we have held back on any increase to you, our valued doorstep customer.

Whilst we face still further increases in milk prices charged to us, *we are at present only increasing our price by 1p per pint. I hope that the action we have taken will give you confidence to continue to support us during these difficult times safeguarding our unique British service.*



The Co-op home delivery service performs a valuable social role within the community to all sectors, particularly to the aged, disabled and households with children. To all customers I offer on a daily basis a full range of milk types and a very competitively priced range of essential food items.

Please find enclosed coupons worth £2.00, as a special thank you for your continued support.

**YOUR FRIENDLY CO-OP MILKMAN**

Effective date Sunday 30th October 1994





## Appendix 5 b: Translation d

### Pelanggan Yang Dihargai

#### PESANAN DARIPADA PENGIRIM SUSU KOPERASI ANDA

Anda barangkali sedar akan beberapa perubahan utama yang sedang berlaku dalam Industri Tenusu British. Saya ingin mengambil kesempatan menerangkan tindakan Kumpulan CWS Milk demi mengekalkan hubungan perkhidmatan kami dengan anda, meskipun dengan kenaikan harga susu yang kami perolehi daripada Lembaga Pemasaran Susu (Milk Marque).

Pada 1 Julai 1994 harga susu kepada semua pembekal hasil tenusu telah dinaikkan. Sejak tarikh itu, kami telah cuba menanggungkan sebarang kenaikan harga kepada anda, pelanggan yang amat kami hargai.

Walaupun kami masih dikenakan kenaikan lanjut harga susu, ***buat masa ini kami hanya akan menaikkan harga kami sebanyak 1p setiap pain. Saya berharap tindakan kami ini akan meyakinkan anda untuk terus menyokong kami sepanjang tempoh mencabar ini, dengan itu memelihara perkhidmatan British kita yang unik ini.***

Khidmat penghantaran ke rumah yang disediakan oleh pihak Koperasi melaksanakan peranan sosial dalam masyarakat yang sangat bernilai kepada semua sektor, terutama sekali kepada warga tua, golongan cacat dan keluarga berkanak-kanak. Kepada semua pelanggan, saya menawarkan rangkaian lengkap berbagai jenis susu dan barang makanan utama pada harga yang menyaingi pasaran, setiap hari.

Disertakan kupon bernilai £2.00, sebagai tanda penghargaan ikhlas untuk sokongan anda yang berterusan.

#### PENGIRIM SUSU KOPERASI ANDA YANG MESRA

Mulai Ahad 30 Oktober 1994





## Notice of interruption to supply

We are sorry to inform you that necessary mains repairs in the area may cause an interruption to your water supply between the hours overleaf.

1. Every effort will be made to keep inconvenience and the duration of the shut-off to a minimum.
2. Do not draw more water than your minimum requirements.
3. If the water does go off, do not leave taps open or flooding may result when the supply is restored.
4. You may use water from the hot water system but it must be boiled before drinking.
5. Even if the domestic hot water supply runs dry there will be no risk of damage to the system, but as a precaution keep a low fire where a back boiler is installed and turn or switch off other sources of heating the water by gas, oil or electricity.

6. Central heating systems can continue to be used at moderate temperatures.
7. The main will be flushed before the supply is restored but discolouration and or chlorine may persist for a short time. Allow your cold tap to run for a few minutes to clear this water from your service pipe.
8. Do not use your washing machine or other appliances during the discolouration.

We apologise again for any inconvenience this may cause you and request your patience and co-operation. In case of any difficulty please contact the Nottingham District Office on the telephone number 608161, extension 4012.

**Please remember neighbours who may be older or disabled - they may need your help.**

ST,6253

## Notis Gangguan Bekalan

Kami memohon maaf dan ingin memaklumkan bahawa kerja-kerja pembaikan yang terpaksa dijalankan dalam kawasan anda mungkin akan mengganggu bekalan air anda antara waktu-waktu yang tersebut di halaman sebelah.

1.Kami akan benar-benar berikhtiar agar kesulitan serta tempoh gangguan tersebut diminimumkan.

2.Sila jangan guna, tadah dan/atau simpan melebihi bekalan minimum anda.

3.Sekiranya bekalan diputuskan, sila tutup semua pili paip bagi mengelakkan banjir apabila bekalan tersambung semula.

4.Anda boleh mengguna air daripada sistem air panas tetapi ia hendaklah dimasak sebelum diminum.

5. Kehabisan bekalan air panas tidak membawa risiko kerosakan kepada sistem itu, namun sebagai langkah berjaga-jaga, kecilkan api jika dandang belakang digunakan, serta matikan semua sumber pemanasan air sama ada gas, minyak atau elektrik.

6.Sistem pemanasan pusat boleh terus digunakan pada suhu sederhana.

7. Sistem sesalur akan dicuci sebelum bekalan disambungkan semula tetapi kesan warna dan/atau klorin mungkin berterusan buat beberapa ketika. Sila lepaskan air selama beberapa minit bagi mengeluarkan air tersebut daripada saluran paip anda.

8. Jangan gunakan mesin pembasuh atau alat-alat lain sekiranya masih terdapat kesan warna air dan klorin.

Sekali lagi pihak kami memohon maaf di atas apa-apa kesulitan yang telah timbul dan kesabaran dan kerjasama anda dipinta dan amat dihargai. Jika ada apa-apa kesulitan, sila hubungi Pejabat Daerah Nottingham menerusi talian telefon nombor 608161 sambungan 4012.

**Diharap anda peka dan prihatin terhadap jiran-jiran yang lebih tua dan tidak berdaya – mereka mungkin memerlukan bantuan anda.**

## Appendix 7 a: Attitudes

### Attitudes

Malloy smiled. She's a good kid. She writes out my messages three times.'

...[Rodrigues]...looked around the room again, and he, too, saw the black girl. He smiled at her. Malloy caught me watching Rodriguez and winked at me.

'I thought you only liked dark meat on Thanksgiving,' Malloy said to him. He ordered another round. 'We know each other twenty years,' Malloy said to me.

'Longer,' said Rodriguez, not taking his eyes from the girl.

'Where's Marty?' Malloy asked him.

'He called in for a Twenty-eight. Said his mother was sick.'

'There was homicide in the 'Three-Four,' Malloy said. 'A ground ball. Some spic did his wife. The captain went up.'

Rodriguez nodded. 'She must not of known when to shut up.'

I wondered if Rodriguez thought of himself as a spic.

Rodriguez looked away from the girl and said, 'You know, all you really need is two tits, a hole and a heartbeat.'

Malloy said mildly, 'You don't even need the tits.'

Rodriguez said, 'You don't even need the heartbeat.'

I reminded myself that Pauline says they have to despise us in order to come near us, in order to overcome their terrible fear of us. She has some very romantic ideas. I tried hard, but there must have been something a little pinched in my face, a momentary faltering, because Rodriguez said to me, 'You're one of those broads, right? You know, man, one of those feminist broads.' Working a lot of gender into one sentence.

Susannah Moore, *In the Cut*



## Appedix 7 b: Translation f

### Sikap

Malloy tersenyum. 'Dia gadis yang baik. Dia menulis mesej-mesej saya sebanyak tiga kali.' ... [Rodriguez] ... melihat keliling bilik sekali lagi, dah dia juga ternampak gadis berkulit gelap itu. Dia senyum kepada gadis itu. Malloy ternampak aku sedang memerhatikan Rodriguez dan mengenyit matanya padaku.

'Aku sangka engkau gemarkan daging gelap hanya pada hari Thanksgiving,' Malloy berkata kepadanya. Dia membeli minuman lagi. 'Kami saling mengenali selama dua puluh tahun,' kata Malloy kepadaku.

'Lebih lama daripada itu,' tambah Rodriguez, tanpa mengalihkan pandangannya daripada gadis itu.

'Mana Marty?' tanya Malloy kepadanya.

'Dia terpaksa ambil cuti. Katanya ibu dia sakit.'

'Ada kes pembunuhan di 'Three-Four',' kata Malloy. 'Pembunuhnya telah dikenal pasti. Seorang Hispanik yang kerjakan isterinya. Kapten yang pergi menyiasat.'

Rodriguez mengangguk. 'Mesti isterinya tak reti nak diam.'

Aku bertanya pada diri sendiri sama ada Rodriguez menganggap dirinya seorang Hispanik.

Rodriguez mengalihkan pandangannya daripada gadis itu dan berkata, 'Kau tahu, orang perempuan ni, asalkan bernyawa dan cukup anggota tubuh badan pun memadai.'

Malloy berkata dengan perlahan, 'Yang tak cukup anggota tubuh badan pun jadilah.'

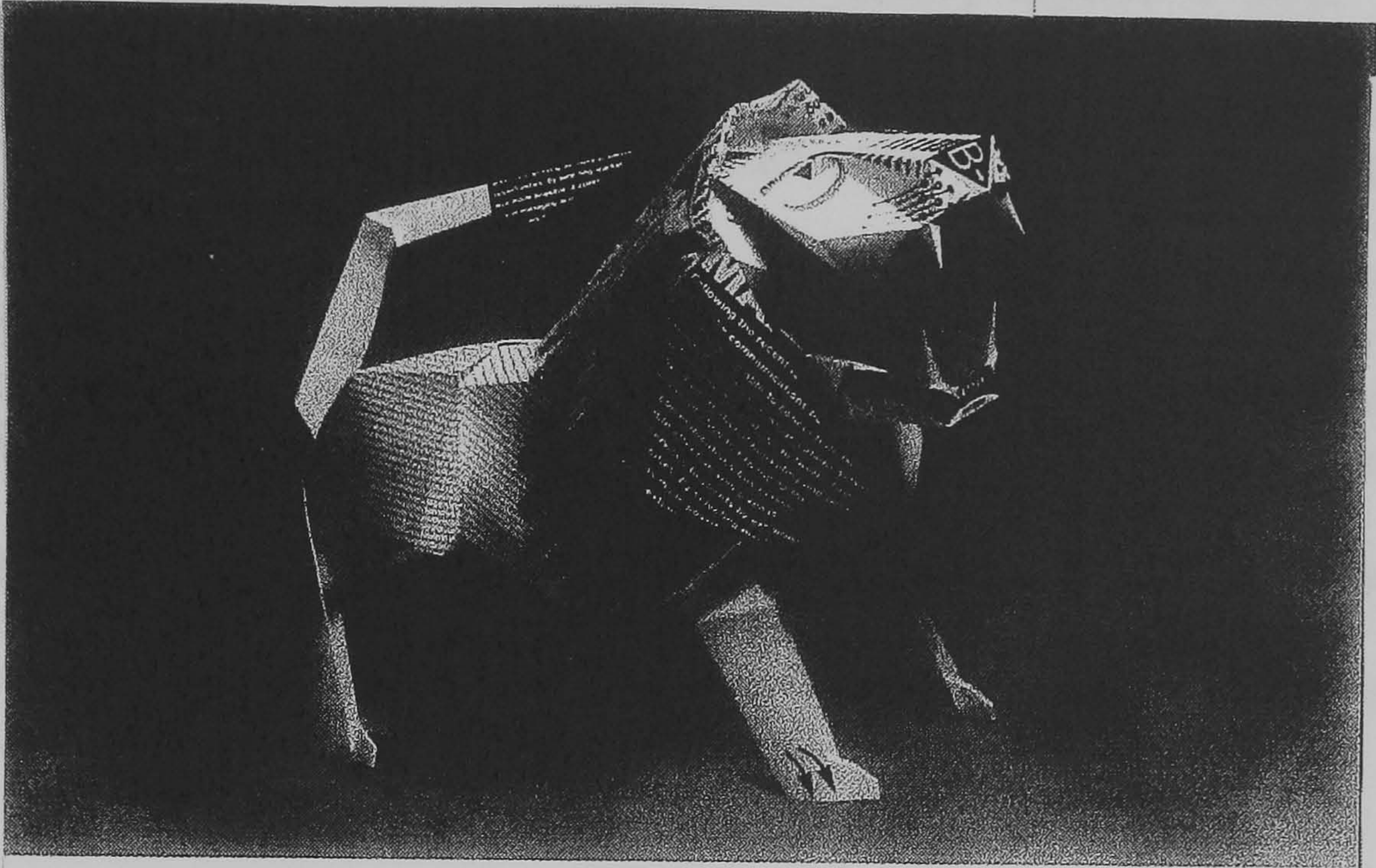
Tambah Rodriguez, 'Tak perlu yang bernyawa.'

Aku teringat kata-kata Pauline bahawa mereka mesti membenci kita untuk menghampiri kita, untuk mengatasi perasaan amat takut terhadap kita. Fikirannya terlalu romantik. Aku cuba sedaya-upaya, namun pasti mukaku berubah rupa, tersentak seketika, kerana Rodriguez berkata kepadaku, 'Kau salah seorang daripada perempuan begitu, bukan? Kau faham, Cik Puan, salah seorang wanita feminis.' Terlalu banyak merujuk kepada jantina dalam satu ayat.

Susannah Moore, *In the Cut*



Text: Hewlett Packard



Add new bite to your documents.  
Introducing the HP LaserJet 4P.

If you're hungry for a better image for your company, only one printer will give you the edge: the New HP LaserJet 4P printer.

An amazing 600dpi resolution combines with Resolution Enhancement technology, to provide smooth curves with no jagged edges, and microfine toner, which makes output look even sharper. Together these features set new standards in print quality.

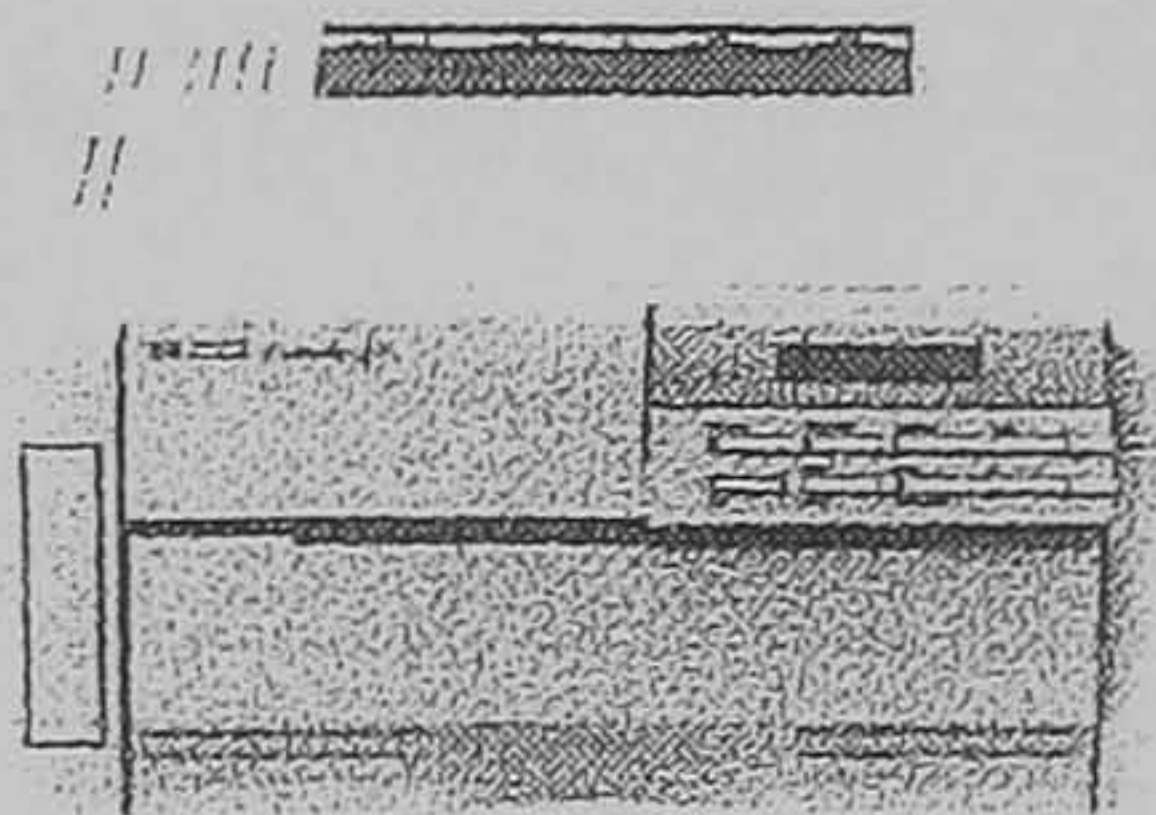
The 4ppm HP LaserJet 4P also provides a generous 45

typefaces to choose from, and enough memory built-in for full-page graphics.

A full-featured laser printer like this can grow with your company because it's expandable for Post Script language and network capability.

All this at a very affordable price. In fact you'll never have had so much from a printer for your money.

The new HP LaserJet 4P: if you want the first impression your business makes to bite deep, it's for you.



HEWLETT



## **Tambahkan daya baru kepada dokumen anda. Memperkenalkan HP LaserJet 4P.**

Jika anda mengidamkan imej yang lebih baik untuk syarikat anda, inilah satu-satunya mesin pencetak yang berupaya memberi anda kelebihan itu: pencetak HP LaserJet 4P Baru.

Tahap pencetakan 600 titik setiap inci yang hebat berganding dengan teknologi Resolution Enhancement untuk menghasilkan lengkok yang licin dan lancar tanpa sisi yang bercerancang, serta toner paling halus untuk menghasilkan cetakan yang lebih jelas. Paduan ciri-ciri ini mencipta piawai baru bagi kualiti pencetakan.

HP LaserJet 4P dengan kelajuan 4 halaman setiap minit ini juga menawarkan pilihan luas 45 jenis muka taip, dan keupayaan ingatan yang mencukupi bagi grafik halaman penuh.

Pencetak laser berciri lengkap seperti ini mampu berkembang seiring dengan syarikat anda kerana ciri-cirinya boleh ditingkatkan lagi untuk menampung bahasa Post Script dan keupayaan berangkaian.

Kesemua ini pada harga yang sungguh berpatutan. Malah, pembelian sebuah pencetak tidak mungkin pernah lebih berbaloi daripada ini.

HP LaserJet 4P Baru: jika anda mahu tanggapan pertama perniagaan anda berdaya pengaruh, ini tepat untuk anda.



## Appendix 9 a: Off Course

### Text: 'Off Course'

the golden flood    the weightless seat  
the cabin song    the pitch black  
the growing beard    the floating crumb  
the shining rendezvous    the orbit wisecrack  
5 the hot spacesuit    the smuggled mouth-organ  
the imaginary somersault    the visionary sunrise  
the turning continents    the space debris  
the golden lifeline    the space walk  
the crawling deltas    the camera moon  
10 the pitch velvet    the rough sleep  
the crackling headphone    the space silence  
the turning earth    the lifeline continents  
the cabin sunrise    the hot flood  
the shining spacesuit    the growing moon  
15 the crackling somersault    the smuggled orbit  
the rough moon    the visionary rendezvous  
the weightless headphone    the cabin debris  
the floating lifeline    the pitch sleep  
the crawling camera    the turning silence  
20 the space crumb    the crackling beard  
the orbit mouth-organ    the floating song

*Edwin Morgan*

Appendix 9 b: Translation h

|                             |                          |
|-----------------------------|--------------------------|
| dendangan dalam kabin       | kegelapan sempurna       |
| janggut semakin lagi        | cebisan terapung         |
| pertemuan berkilau          | jenaka orbit             |
| pakaian angkasa hangat      | harmonika diseludup      |
| limpahan keemasan           | tempat duduk berat sifar |
| jungkir balik dalam fikiran | suria terbit khayalan    |
| benua berputar              | sisas angkasa            |
| talian hayat keemasan       | jalan angkasa            |
| delta menjalar              | bulan kamera             |
| baldu sempurna              | tidur bergolak           |
| telefon kepala merintih     | keseريان angkasa         |
| bumi berputar               | benua talian hayat       |
| suria terbit dalam kabin    | limpahan hangat          |
| pakaian angkasa berkilau    | bulan semakin lagi       |
| jungkir balik merintih      | orbit diseludup          |
| bulan bergolak              | pertemuan khayalan       |
| telefon kepala berat sifar  | sisas dalam kabin        |
| talian hayat terapung       | tidur sempurna           |
| kamera menjalar             | keseريان berputar        |
| cebisan angkasa             | janggut merintih         |
| harmonika orbit             | dendangan terapung       |

Edwin Morgan

## Appendix 10 b: Translation i

### Rumah Suram

London. Penggal Michaelmas baru berakhir, dan Lord Chancellor sedang berada in Lincoln's Inn Hall. Cuaca bulan November ini buruk sekali. Jalan raya dipenuhi lumpur, seolah-olah air baru sahaja menyerap masuk ke bumi, dan alangkah menggerunkan jika ketemu seekor Megalosaurus, lebih kurang 40 kaki panjangnya, terkedek-kedek seperti seekor cicak berkacukan gajah sepanjang Holborn Hill. Asap mengalir turun daripada kepala serombong menghasilkan gerimis jelaga sebesar keruping salji – bagaikan meratapi pemergian sang suria. Anjing-anjing tidak dapat diperbezakan dalam paya. Kuda-kuda tidak kurang dahsyatnya; basah kuyup sehingga ke pengadang mata. Pejalan kaki menyondol payung masing-masing, jelas perasaan marah mudah terjangkit, dan hampir tergelincir di selekoh lorong, di mana puluhan ribu pejalan kaki lain telah tergelincir dan tersungkur sejak awal pagi (jika hari ini boleh dikatakan sudah siang), menambah lapisan demi lapisan kerak lumpur yang melekat dengan degil pada kaki lima sambil memungut faedah kompaun.

Kabut menyelubungi segalanya. Kabut di hulu sungai, di mana ia merayap mencela ke hijauan pulau-pulau kecil dan padang rumput; kabut di hilir sungai, di mana ia dinodai deretan kapal dan pencemaran air daripada bandar raya yang agung (dan kotor). Kabut di Essex Marshes, kabut di tanah tinggi Kent. Kabut menjalar ke dalam gerabak perahu layar arang batu; kabut menyelimuti limbungan, dan terapung di sekitar tali-temali kapal besar; kabut melebeh di bibir tongkang dan sampan. Kabut di dalam mata dan tekak pesara Greenwich yang sudah lanjut usia, terdesah-desah di hadapan diangan api wad mereka; kabut dalam batang dan kepala paip kapten yang pamarah, yang sedang berada dalam kamarnya; kabut membekukan jari-jari tangan dan kaki budak perantisnya yang sedang menggigil di atas geladak. Orang ramai di atas jambatan menjenguk melampaui tembok ke langit digelapi kabut, dengan kabut mengelilingi mereka, seolah-olah mereka di dalam belon, terapung di awanan.

Gas mewujudkan logamaya melalui kabut di pelbagai tempat atas jalan, sebagaimana matahari mungkin, daripada ladang disimbahi air, akan kelihatan seperti logamaya pada pandangan si-suami – lelaki dan pembajak. Kebanyakan kedai telah menghidupkan lampu dua jam sebelum tiba masanya – kerana gas mungkin faham, sebab ia kelihatan lesu dan tidak rela.

Waktu petanglah yang paling sengit sekali, kabut tebal paling tebal sekali, jalan berlumpur paling berlumpur sekali, berhampiran penghalang lama yang kolot, hiasan sesuai bagi ambang korporat lama yang kolot: Temple Bar. Dan berhampiran Temple Bar, dalam Lincoln's Inn Hall, duduknya Lord High Chancellor dalam High Court of Chancery.



## Appendix 10 a: Bleak House

### Bleak House

London. Michaelmas Terms lately over, and the Lord Chancellor sitting in Lincoln's Inn Hall. Implacable November weather. As much mud in the streets, as if the waters had but newly retired from the face of the earth, and it would not be wonderful to meet a *Megalosaurus*, forty feet long or so, waddling like an elephantine lizard up Holborn Hill. Smoke lowering down from chimney-pots, making a soft black drizzle, with flakes of soot in it as big as full-grown snowflakes – gone into mourning, one might imagine, for the death of the sun. Dogs, undistinguishable in the mire. Horses, scarcely better; splashed to their very blinkers. Foot passengers, jostling one another's umbrellas, in a general infection of ill-temper, and losing their foot-hold at street-corners, where tens of thousands of other foot passengers have been slipping and sliding since the day broke (if this day ever broke), adding new deposits to the crust upon crust of mud, sticking at those points tenaciously to the pavement, and accumulating at compound interest.

Fog everywhere. Fog up the river, where it flows among green aits and meadows; fog down the river, where it rolls defiled among the tiers of shipping, and the waterside pollution of a great (and dirty) city. Fog on the Essex Marshes, fog on the Kentish heights. Fog creeping into the cabooses of collier-brigs; fog lying out on the yards, and hovering in the rigging of great ships; fog drooping on the gunwales of barges and small boats. Fog in the eyes and throats of ancient Greenwich pensioners, wheezing by the firesides of their wards; fog in the stem and bowl of the afternoon pipe of the wrathful skipper, down in his close cabin; fog cruelly pinching the toes and fingers of his shivering little 'prentice boy on deck. Chance of people on the bridges peeping over the parapets into a nether sky of fog, with fog all round them, as if they were up in a balloon, and hanging in the misty clouds.

Gas looming through the fog in divers places in the street, much as the sun may, from the spongey fields, be soon to loom by husband-man and ploughboy. Most of the shops lighted two hours before their time – as the gas seems to know, for it has a haggard and unwilling look.

The raw afternoon is rawest, and the dense fog is densest, and the muddy streets are muddiest, near that leaden-headed old obstruction, appropriate ornament for the threshold of leaden-headed old corporation: Temple Bar. And hard by Temple Bar, in Lincoln's Inn Hall, at the very heart of the fog, sits the Lord High Chancellor in his High Court of Chancery.

**Text: Christian Aid**

**Will your only legacy  
be upset, confusion  
and paperwork?**

Without a Will, your wishes could count for nothing.

Without a Will, the State could take everything.

Without a Will, your family could lose out.

Without a Will, the taxman could easily benefit.

Without a Will, you can't remember your friends.

Without a Will, you can't remember Christian Aid.

Without a Will, life may be difficult for those closest to you.

Without a Will, life may be impossible for those far away.

-----  
If you would like to find out how easy it is to make a Will, send for our free new booklet 'A Will to Care' to Christian Aid, Freepost, London SE1 7YY or phone Glenn McWatt 071-620 4444 ext 2226.

Name Mr./Mrs./Ms./Miss \_\_\_\_\_

Address \_\_\_\_\_

Postcode \_\_\_\_\_

**Christian Aid**   
08NPI

## Appendix 11 b: Translation j

### **Mahukah anda menghadiahkan kesusahan, kerunsingan dan urusan kendalian sahaja sebagai harta peninggalan?**

Tanpa Wasiat, kehendak anda tidak mempunyai sebarang erti.  
Tanpa Wasiat, kerajaan Negeri boleh mengambil kesemuanya.

Tanpa Wasiat, keluarga anda akan kerugian.  
Tanpa Wasiat, pemungut cukai akan mudah mengaut keuntungan.  
Tanpa Wasiat, anda tidak dapat menghargai sahabat-handai.  
Tanpa Wasiat, anda tidak dapat menghargai Christian Aid.  
Tanpa Wasiat, hidup bagi mereka yang paling anda kasihi mungkin akan penuh kesusahan.  
Tanpa Wasiat, hidup bagi mereka yang anda tinggalkan buat selamanya mungkin akan penuh kekosongan.

-----

Jika anda ingin mengetahui betapa senangnya membuat Wasiat, hantarkan keratan ini untuk mendapatkan buku panduan percuma kami, 'A Will To Care', dialamatkan kepada Christian Aid, Freepost, London SE1 7YY atau telefon Glenn McWatt di 071-620 4444 samb. 2226.

Nama En./Puan/Cik \_\_\_\_\_  
Alamat \_\_\_\_\_  
\_\_\_\_\_  
Poskod \_\_\_\_\_



### Rumah Suram

London. Penggal Michaelmas baru berakhir, dan Lord Chancellor sedang berada in Lincoln's Inn Hall. Cuaca bulan November ini buruk sekali. Jalan raya dipenuhi lumpur, seolah-olah air baru sahaja menyerap masuk ke bumi, dan alangkah menggerunkan jika ketemu seekor Megalosaurus, lebih kurang 40 kaki panjangnya, terkedek-kedek seperti seekor cicak berkacukan gajah sepanjang Holborn Hill. Asap mengalir turun daripada kepala serombong menghasilkan gerimis jelaga sebesar keruping salji – bagaikan meratapi pemergian sang suria. Anjing-anjing tidak dapat diperbezakan dalam paya. Kuda-kuda tidak kurang dahsyatnya; basah kuyup sehingga ke pengadang mata. Pejalan kaki menyondol payung masing-masing, jelas perasaan marah mudah terjangkit, dan hampir tergelincir di selekoh lorong, di mana puluhan ribu pejalan kaki lain telah tergelincir dan tersungkur sejak awal pagi (jika hari ini boleh dikatakan sudah siang), menambah lapisan demi lapisan kerak lumpur yang melekat dengan degil pada kaki lima sambil memungut faedah kompaun.

Kabut menyelubungi segalanya. Kabut di hulu sungai, di mana ia merayap mencela ke hijauan pulau-pulau kecil dan padang rumput; kabut di hilir sungai, di mana ia dinodai deretan kapal dan pencemaran air daripada bandar raya yang agung (dan kotor). Kabut di Essex Marshes, kabut di tanah tinggi Kent. Kabut menjalar ke dalam gerabak perahu layar arang batu; kabut menyelimuti limbungan, dan terapung di sekitar tali-temali kapal besar; kabut melebeh di bibir tongkang dan sampan. Kabut di dalam mata dan tekak pesara Greenwich yang sudah lanjut usia, terdesah-desah di hadapan diangan api wad mereka; kabut dalam batang dan kepala paip kapten yang pamarah, yang sedang berada dalam kamarnya; kabut membekukan jari-jari tangan dan kaki budak perantisnya yang sedang menggigil di atas geladak. Orang ramai di atas jambatan menjenguk melampaui tembok ke langit digelapi kabut, dengan kabut mengelilingi mereka, seolah-olah mereka di dalam belon, terapung di awanan.

Gas mewujudkan logamaya melalui kabut di pelbagai tempat atas jalan, sebagaimana matahari mungkin, daripada ladang disimbahi air, akan kelihatan seperti logamaya pada pandangan sisi – lelaki dan pembajak. Kebanyakan kedai telah menghidupkan lampu dua jam sebelum tiba masanya – kerana gas mungkin faham, sebab ia kelihatan lesu dan tidak rela.

Waktu petanglah yang paling sengit sekali, kabut tebal paling tebal sekali, jalan berlumpur paling berlumpur sekali, berhampiran penghalang lama yang kolot, hiasan sesuai bagi ambang korporat lama yang kolot: Temple Bar. Dan berhampiran Temple Bar, dalam Lincoln's Inn Hall, duduknya Lord High Chancellor dalam High Court of Chancery.

Text: Christian Aid

**Will your only legacy  
be upset, confusion  
and paperwork?**

Without a Will, your wishes could count for nothing.

Without a Will, the State could take everything.

Without a Will, your family could lose out.

Without a Will, the taxman could easily benefit.

Without a Will, you can't remember your friends.

Without a Will, you can't remember Christian Aid.

Without a Will, life may be difficult for those closest to you.

Without a Will, life may be impossible for those far away.

-----  
If you would like to find out how easy it is to make a Will, send for our free new booklet 'A Will to Care' to Christian Aid, Freepost, London SE1 7YY or phone Glenn McWatt 071-620 4444 ext 2226.

Name Mr./Mrs./Ms./Miss \_\_\_\_\_

Address \_\_\_\_\_

Postcode \_\_\_\_\_



## Appendix 11 b: Translation j

### **Mahukah anda menghadiahkan kesusahan, kerunsingan dan urusan kendalian sahaja sebagai harta peninggalan?**

Tanpa Wasiat, kehendak anda tidak mempunyai sebarang erti.  
Tanpa Wasiat, kerajaan Negeri boleh mengambil kesemuanya.

Tanpa Wasiat, keluarga anda akan kerugian.  
Tanpa Wasiat, pemungut cukai akan mudah mengaut keuntungan.  
Tanpa Wasiat, anda tidak dapat menghargai sahabat-handai.  
Tanpa Wasiat, anda tidak dapat menghargai Christian Aid.  
Tanpa Wasiat, hidup bagi mereka yang paling anda kasihi mungkin akan penuh kesusahan.  
Tanpa Wasiat, hidup bagi mereka yang anda tinggalkan buat selamanya mungkin akan penuh kekosongan.

-----  
Jika anda ingin mengetahui betapa senangnya membuat Wasiat, hantarkan keratan ini untuk mendapatkan buku panduan percuma kami, 'A Will To Care', dialamatkan kepada Christian Aid, Freepost, London SE1 7YY atau telefon Glenn McWatt di 071-620 4444 samb. 2226.

Nama En./Puan/Cik \_\_\_\_\_  
Alamat \_\_\_\_\_  
\_\_\_\_\_  
Poskod \_\_\_\_\_



## Appendix 12

### List of Questions for the translators.

#### A. Text 1: Statements (Register Awareness)

- i. What was your first impression of the text?
- ii. Do you think that this text has any kind of direction?  
If yes, a) can you identify the categories?  
b) what are the clues that make each sentence in each category link together?  
If no, what makes the sentences cohesive as a text as a whole?

#### B. Text 2: Tampax (Genre Awareness)

- i. Is there any phrase(s) that you find difficult to translate?  
If yes, is the difficulty due to finding the equivalent lexical items (words), or is it due to the considerations of the target audience?  
What are your strategies in approaching these ‘problems’?
- ii. Does this text remind you of any other type(s) of text(s)?  
  
If yes, which one and why?
- iii. Why did you choose a different ‘hook line’ (*Haid tidak bererti saya tidak dapat menikmati bunyi dentuman tawanan saya yang pengsan dan tumbang ke lantai*) as opposed to the original?
- iv. For which audience do you think this advertisement is most suitable in Malaysia?

#### C. Discourse Awareness

Text 3: Amnesty (Pronoun Interplay)

- i. Why did you choose the word '*seseorang*' in the first instance of the word '*you*' in the text (*The reason **you** join Amnesty is not words, but pain / Bukan kata-kata tetapi penderitaan yang membuat **seseorang** menyertai Amnesty*)?
- ii. Is there any difference from the use of '*anda*', in the second instance: *Maybe **you** simply don't realise that such vile things go on. / **Anda** mungkin tidak menyadari betapa perbuatan sekeji dan sekejam begitu memang berlaku.*
- iii. Do you think the choice of words and the construction of sentences in any way help heighten the impact of the text?

#### Text 4: Milk Message (Power and Solidarity)

- i. Do you think that there is any difference in the effect of using '*saya*', '*kami*' and '*kita*' in the text (particularly in the third paragraph)?
- ii. To whom do you think that '*I*' refers to in the text?
- iii. What is your impression on the relationship of the company and the customer?

#### Text 5: Severn Trent Water (Modality)

- i. Why was the word '*sila*' (*please*) chosen, instead of a direct instruction, for example, (*Sila*) *jangan guna, tadah dan/atau simpan melebihi bekalan minimum anda*?
- ii. Do you think there is a difference between the choice of using *Kami akan benar-benar berikhtiar agar kesulitan serta tempoh gangguan tersebut diminimumkan* and the choice to exclude *benar-benar*? Is the impact different?

*Every effort will be made to keep inconvenience and the duration of the shut-off to a minimum (original)*

*We will really make the effort to keep inconvenience ....( back translation)*

- iii. Do you feel the word '*boleh*' implies a high level of control in the instruction or otherwise in:

*Anda **boleh** mengguna air daripada sistem air panas tetapi ia hendaklah dimasak sebelum diminum.* (translation)

*You **must** use water from the hot water system but it must be boiled before drinking.* (original)

And

*Sistem pemanasan pusat **boleh** terus digunakan pada suhu sederhana.* (translation)

*Central heating system **can** continue to be used at moderate temperatures.* (original)

#### Text 6: Attitudes

- i. Is the translation of the detailed body parts of a woman difficult to translate? Why?
- ii. Do you find words like ‘kid’, ‘meat’ and ‘broad’ difficult to translate?
- iii. To which group in the society do the characters in the story (i.e. Malloy and Rodriguez) belong? What are the clues that bring you to the conclusion?

#### **D. Structure and Texture**

##### Text 7: Hewlett Packard (Metaphors)

- i. Do you find words such as ‘bite’ ‘hungry’ and ‘bite deep’ difficult to render in the translation?
- ii. What is your impression of the picture of the lion with relation to the advertisement?

##### Text 8: Poem (Sentence Structure)



- i. Do you notice any repeated pattern occurring in the poem? Does the pattern influence you in the way you translate?
- ii. What was your impression reading the poem?

### Text 9: Bleak House (Texture)

- i. What influenced your decision to use:  
  
*...lord Chancellor sedang berada...* for *...Lord Chancellor sitting...* (in the first line of the text)  
  
*Jalan dipenuhi lumpur,...* for *As much mud in the streets...* (in the second line)  
*...duduknya Lord High Chancellor...* for *...sits the Lord High Chancellor...* (in final sentence)?
- ii. What do you think of the structure used for the sentence:  
  
*And hard by Temple Bar, in Lincoln's Inn Hall, at the very heart of the fog, sits the lord High Chancellor in his High Court of Chancery.*  
  
 which structure was translated similarly:  
  
*Dan berhampiran Temple Bar, dalam Lincoln's Inn Hall, duduknya Lord High Chancellor dalam High Court of Chancery.?*

### Text 10: Will (Repetition)

- i. Why was the question word 'Mahukah' chosen to translate the catchphrase?  
*Will your only legacy be upset, confusion and paperwork.*
- ii. What was the factor(s) that influenced you in the decision to use 'akan' and/or 'boleh' in the translation? \* *could (original)*

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